Unanswered Prayers

Truman Capote, Part II · By Julie Baumgold

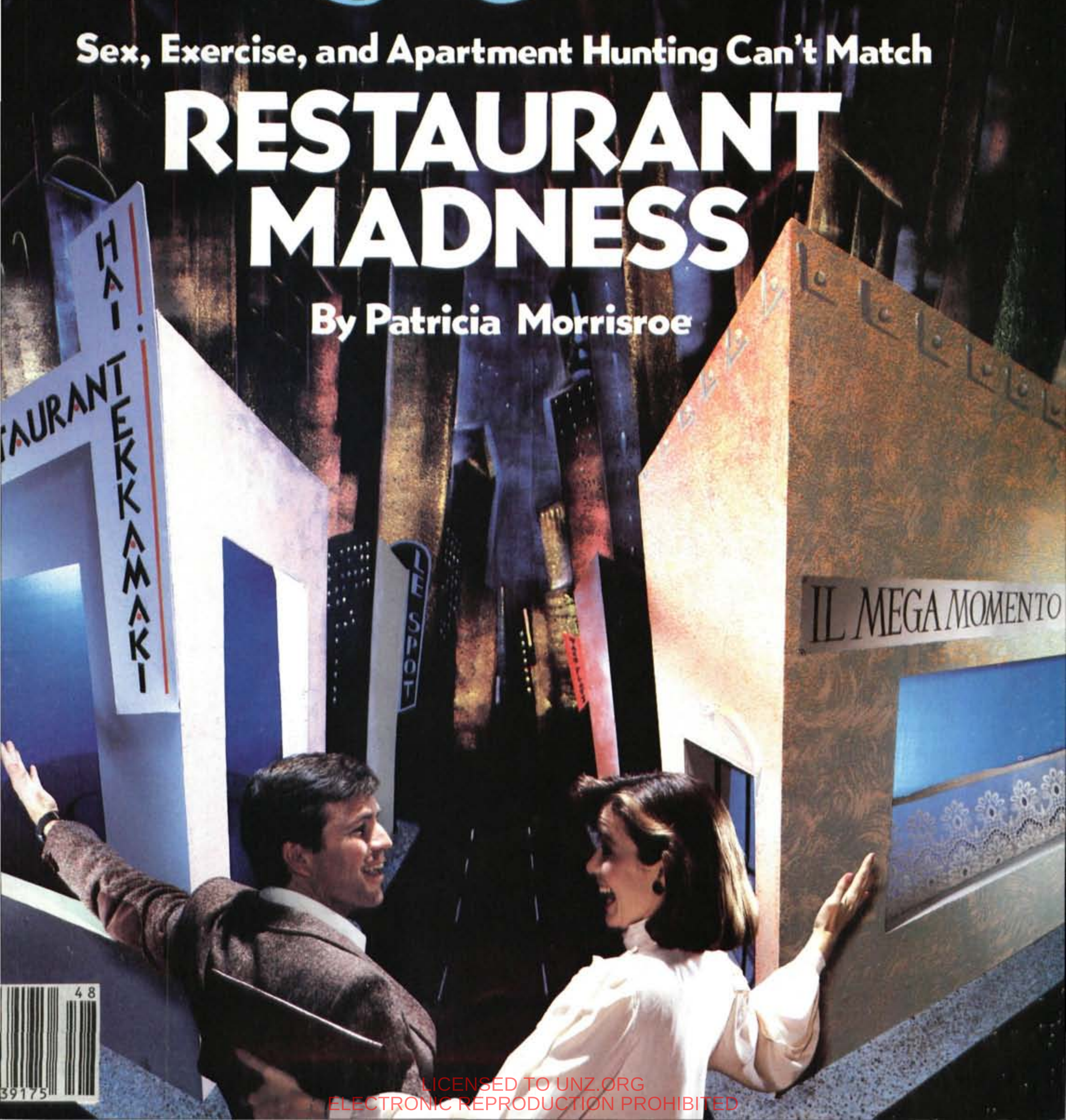
NEW YORK

$1.75 • NOVEMBER 26, 1984

Sex, Exercise, and Apartment Hunting Can't Match

RESTAURANT MADNESS

By Patricia Morrisroe


HAI TEKKAMAKI
TAURANT
LE SPOT
IL MEGA MOMENTO

My new list of what I like and don't like so much in a woman.

My dislikes

1. A woman who talks about money all the time.
2. Who won't even answer the telephone without makeup.
3. Who lies about her age.
4. Who expects help from self-help books.
5. Who's a sore loser.
6. A woman who talks about old lovers. In front of new lovers.
7. Who won't spend her last few bucks on perfume.

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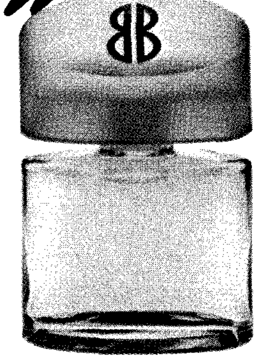
My likes

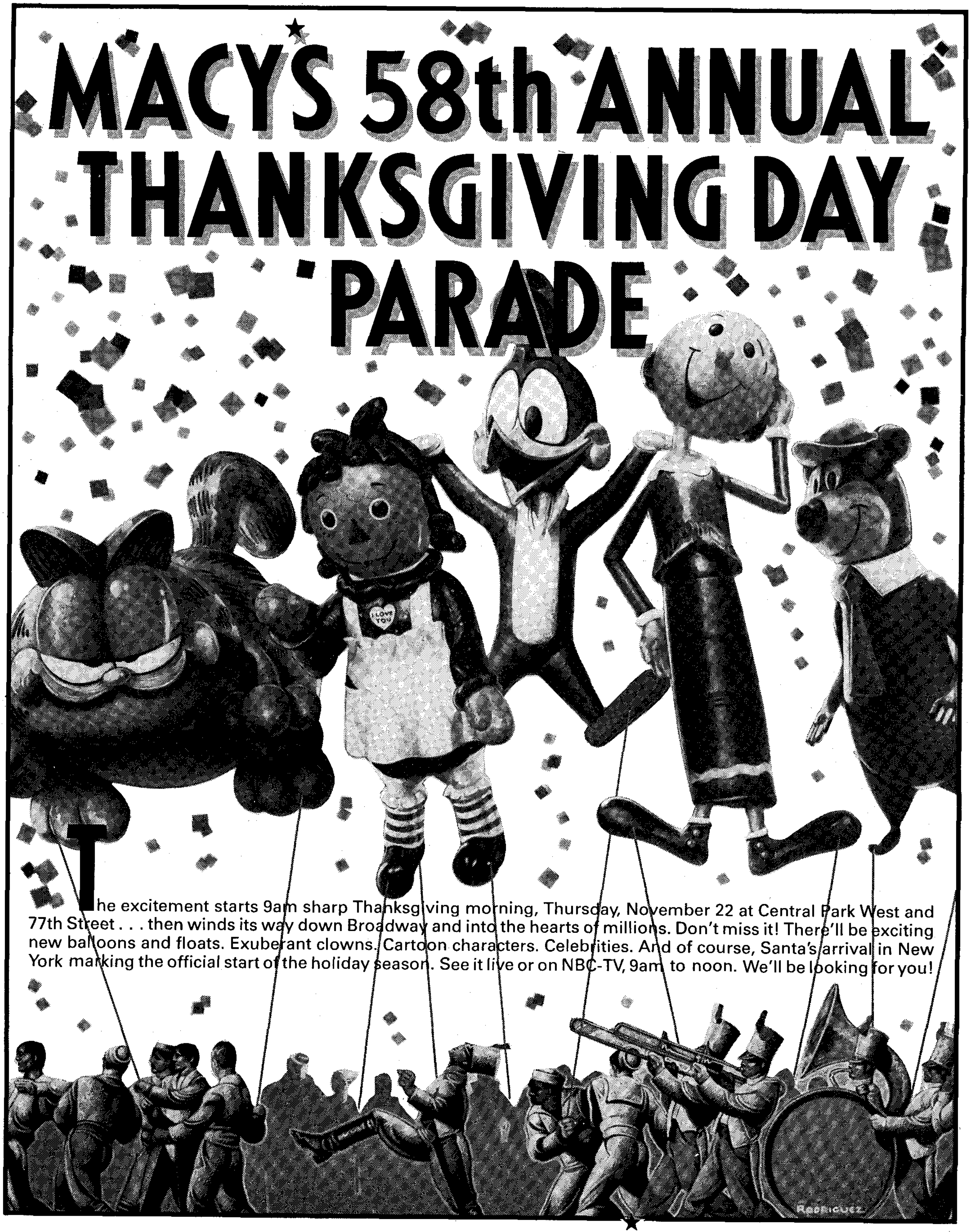
1. A woman who still likes older men.
2. A woman in a little red dress.
3. Who lives on something besides salads.
4. Who can whistle for a cab.
5. Who wears perfume when nobody's around.
6. A woman who refuses to have her prominent nose fixed.
7. Who will spend her last few bucks on perfume. Mine, I hope.

Bill Blass



Bill Blass Perfume.
At the Ultima II counter.

Lord & Taylor



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macy's

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that have made a Christmas visit to
Lord & Taylor a New York tradition for 158 years.

CONTENTS

44

44

Restaurant Madness

By Patricia Morrisroe

"Restaurants are the best entertainment in the city," says 33-year-old computer entrepreneur Dick Brass. Brass, who eats out four nights a week, is only one of the many New Yorkers caught in the grip of restaurant fever. For baby-boomers, dining out has become *the* manifestation of upward mobility, replacing the ten-room apartments and big cars of their parents' generation. "Our parents," says one newly converted foodie, "ate to live. We live to eat." And owning a restaurant is the new glamour business, despite construction costs that can run anywhere from $125,000 to $2 million—and the fact that two out of every three new restaurants fail.

56

Unanswered Prayers Part II: The Magical Drape

By Julie Baumgold

When Truman Capote died, the search for the missing chapters of *Answered Prayers* began. They're still missing, and it's become clear that they probably don't exist. *Answered Prayers* was a book with all the long and uneasy history of a work that would never be finished. In the sixties, Capote offered part of it to *Vogue;* in 1972, he claimed it was two-thirds completed; and six weeks before his death, he told Marie Rudisill, his estranged aunt, that he had destroyed the manuscript. For fifteen years, Capote hid, behind a magical drape of a writer's excuses and a showman's lies, the fact that he was not writing the book that he'd claimed would be better than *Remembrance of Things Past*—and even after his death, he's kept everyone guessing. The second of two parts.

65

Man and the Horse

By Wendy Goodman

Diana Vreeland's latest extravaganza, "Man and the Horse," opens at the Metropolitan Museum's Costume Institute on December 18. Filled with everything from exquisitely tailored jackets to quietly perfect horse-drawn carriages, the show traces the evolution of the equestrian world and its influence on fashion over three centuries. A preview.

DEPARTMENTS

18

On Madison Avenue: Raiders of the Lost Market

By Bernice Kanner

Wrangler's new ads are mini-spectacles of adventure and special effects.

27

The National Interest: War Games

By Michael Kramer

Things in Central America are rarely what they seem—Nicaragua may just be a bargaining chip for the Soviets.

30

Star Tech: The Surgeon's Helping Hand

By Phoebe Hoban

Computers can now help correct facial deformities—and even improve normal faces.

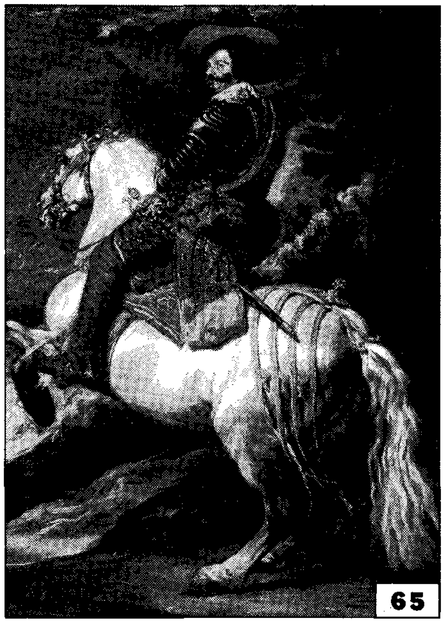
THE ARTS

76

Theater: All for Nothing

By John Simon

Musketeers was a noisy flop, but plays by Weller and Fo have something to say.


65

80

Music: Master With Class

By Peter G. Davis

Birgit Nilsson passes on some of her own art. Also, fine recitals from Edward Aldwell, Kurt Moll, and the Portland String Quartet.

103

Books: Eve of Destruction

By Edward Zuckerman

Peter Wyden's *Day One* recounts the grim history of the dawn of the nuclear age.

111

Movies: The Light That Failed

By David Denby

Bertrand Tavernier's *A Sunday in the Country* addresses the problem of the artist who has suffered the disaster of acceptance.

113

Television: Blurred Vision

By John Leonard

This story of Jeffrey MacDonald, who killed his family, leaves us without a clue to his character.

116

Art: Power's Ugly Face

By Kay Larson

Leon Golub's paintings remind us of the dirty little wars we'd rather forget.

MISCELLANY

8 **Letters**
16 **Intelligencer,** *by Mary Anne Ostrom*
40 **Fast Track**
43 **Ruth Recommends,** *by Ruth Gilbert*
74 **Best Bets,** *by Nancy McKeon and Corky Pollan*
120 **Sales & Bargains,** *by Leonore Fleischer*
127 ***Cue* Listings**
172 ***New York* Classified**
178 **Strictly Personals**
183 **Town & Country Properties**
184 **London *Times* Crossword**
184 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Tohru Nakamura. Inset: Portrait of Truman Capote by Andy Warhol © 1979.

Set by Grahame Milne. Models: Fred Smith and Angela Ashley of Gilla Roos. Hair and makeup: James Takos for Le Salon.

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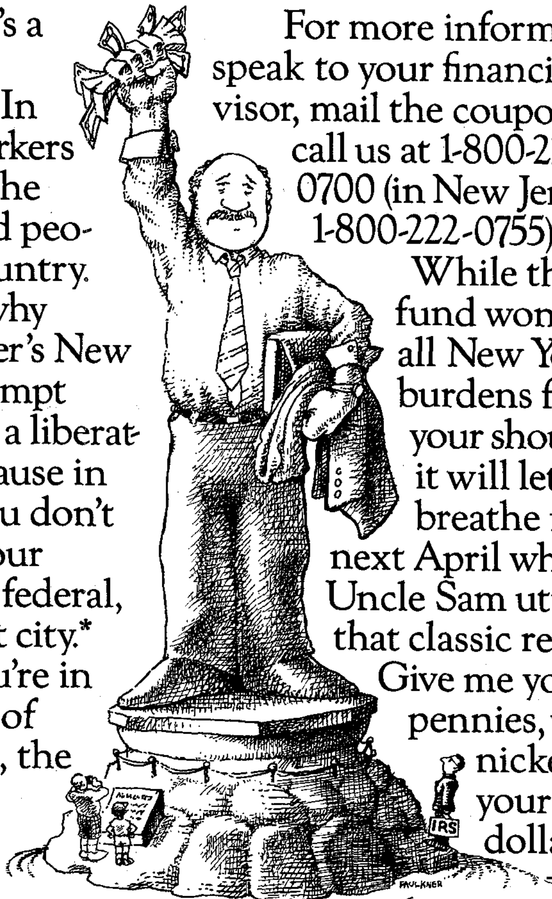

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HOW TO BUILD A FIRE

by Joan Collins

1. Wear something black
 ...anything black.
2. And something brilliant
 ...diamonds will do.
3. Add something cool
 ...the nearest magnum of champagne.
4. Start something hot
 ...like a cozy little fire.
5. Wear something Scoundrel.
 It's sophisticated. It's elegant
 ...and there's something sexy about it, too.
6. Then, watch something happen.

SCOUNDREL by REVLON
Practically inspired by me.

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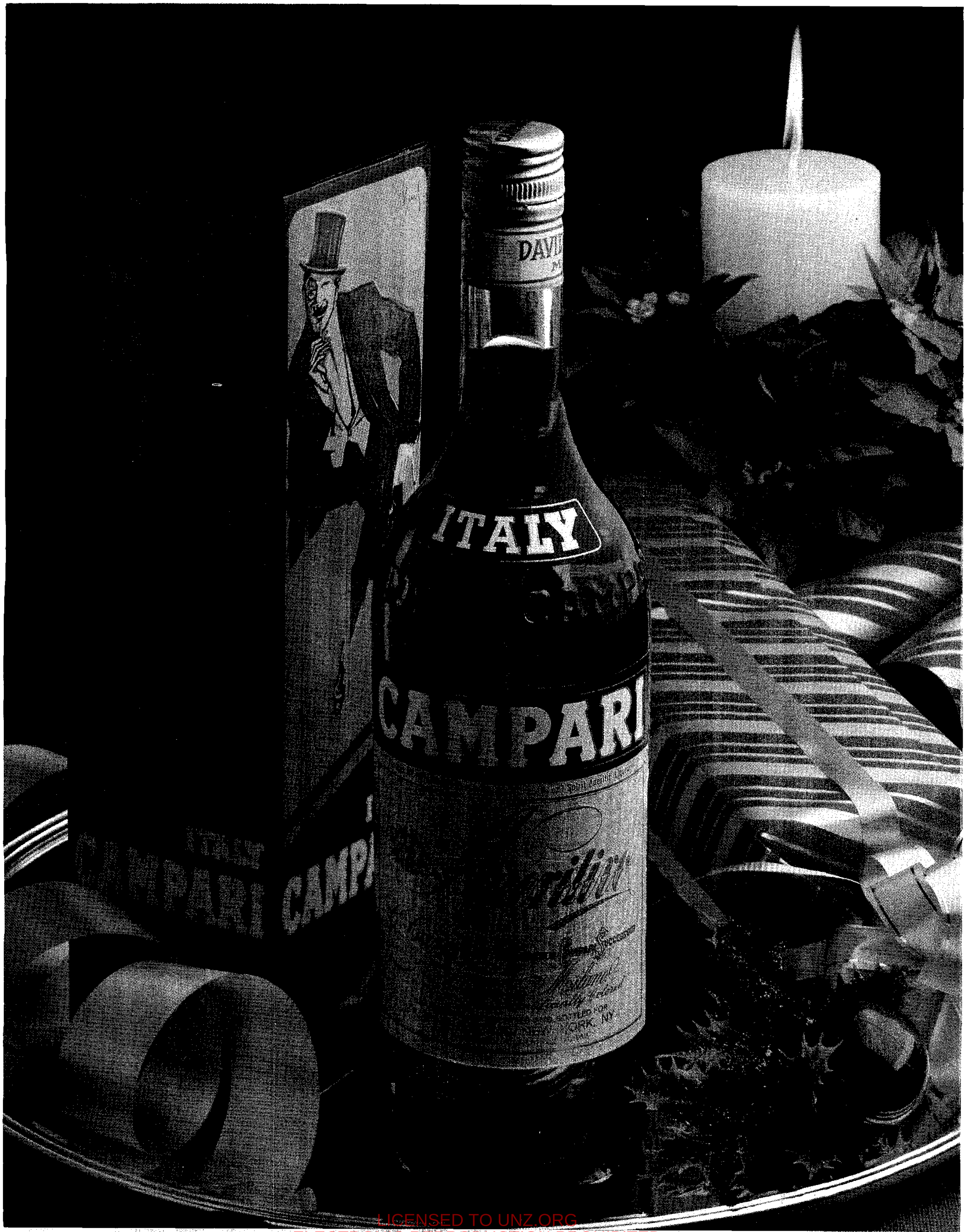
ITALY
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CAMPARI
CAMPARI
NEW YORK, NY

GOES-TO-A-PARTY-CONTEST.

Here's the perfect way to have a party and win a 15-day deluxe trip to Italy for you and your friends. Win one of 651 contest prizes!

t has recently come to our attention that about 45 million American adults are riends of Campari. They either drink it, or know about it.

We would like to make more friends or Campari. So, we are pleased to announce the Campari-Goes-To-A-Party Contest. It's a new and different contest n which you could win a prize or have un—or both. In other words, you can't ose. Read on!

Invite A Few Friends.

The Campari-Goes-To-A-Party Contest is open to everyone of drinking age. All you have to do is invite some friends and have a Campari party. Tell your guests, Pay attention now, because we're all oing to win a trip to Italy!"

The idea of the Campari-Goes-To-A-Party Contest is to tell us what you and our guests think of Campari drinks. Here are a few hints (remember: to make a good drink you should pour at least *1/3 Campari* over ice in each glass):

- *Campari is refreshing with club oda and very interesting with tonic*
- *Campari is delicious mixed with Orange Juice or Grapefruit Juice*
- *Campari is delightful with ginger le or Seven Up*
- *Campari is intriguing in a Shakerato see back of Campari bottle).*

Enjoy in moderation!

Here's How You Win.

o enter our contest, we ask that you nswer just three questions:

1. How did you and your guests enjoy the Campari drinks?
List the drinks you served and everyone's rating for each drink, on a scale of 1 to 10 (10 being the highest), as well as the name of each guest.

2. What do you think of Campari?
After you and your guests have tried Campari, write a sentence or two that, in your opinion, best defines Campari—in 25 words or less.

3. How many times does the word "Campari" appear on the current Campari 750ml bottle?
To win one of the 651 prizes, you must answer all three questions.

Here's What You Win.

Grand Prize. . . The entrant who, in the judges' opinion, submits the most interesting definition of Campari will win a 15-day expenses-paid, deluxe trip to Italy for his or her whole party, up to a maximum of eight people!

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500 Campari Golf Umbrellas. . . Also chosen in a random drawing, 500 entrants will win a Campari Golf Umbrella—extra-large size in the stunning blue and white Campari colors (retail value of $25).

Honestly, We Want To Know.

We hasten to add that we are looking for honest reactions. Your answer to question 2 will be judged not on how complimentary it is to Campari, but how truly useful it is to us for a better understanding of Campari consumers.

So start making plans to enter the Campari-Goes-To-A-Party Contest. It's probably the most fun you'll have until you and your friends win the contest and come to Italy.

OFFICIAL ENTRY FORM.

Complete and mail with your question answers to:
Campari Party Contest
P.O. Box 4968, Blair, Nebraska 68009

I certify that I am of legal drinking age in my home state.

NAME ______________________
(Please Print)

ADDRESS ______________________

CITY ______________________

STATE ______________ ZIP ______________

OFFICIAL CONTEST RULES **NO PURCHASE NECESSARY**

1. To enter, complete this official entry form and hand print or type your answers to the contest questions on a separate piece of paper (no larger than 8½"×11"). For prize consideration, you must answer all three questions, with your answer to question 3 being correct. Mail your entry and question answers to the address indicated above. Entries must be received by January 31, 1985.
2. Answers to question 2 will be judged on the basis of sincerity (50%) and originality (50%) by D.L. Blair Corp., an independent judging organization, whose decisions are final.
3. The answer to question 3 may be obtained by looking at a current 750ml Campari bottle at your liquor store, bar, or restaurant.
4. The Grand Prize winner will receive an expenses-paid deluxe 15-day trip to Italy to major cities of interest for his or her whole party, up to a maximum of eight people. The trip may be taken at any time in 1985 but the entire party must travel in a group at the same time. Transportation, food, and lodging are included. Departures are subject to availability.
5. All prizewinners will be notified by mail. Prizes are non-transferable, non-redeemable and cannot be substituted. Taxes are the sole responsibility of the prizewinners. Limit: one prize to a person.
6. Participants must be of legal drinking age under the laws of their home states. All prizes will be awarded. In event of ties, duplicate prizes will be awarded.
7. Contest is open to residents of the continental U.S., Hawaii, and Alaska. Employees (and their families) of Campari USA, Inc., Austin, Nichols & Co., Inc., licensed wholesalers and retailers, and advertising agencies are not eligible. Contest void in Ohio, Oklahoma, and Texas and where restricted or prohibited by law. All federal, state, and local laws apply. All entries become the property of Campari USA, Inc.
8. A list of prizewinners may be obtained by sending a stamped self-addressed envelope to: Campari Winners List, P.O. Box 4997, Blair, Nebraska 68009.

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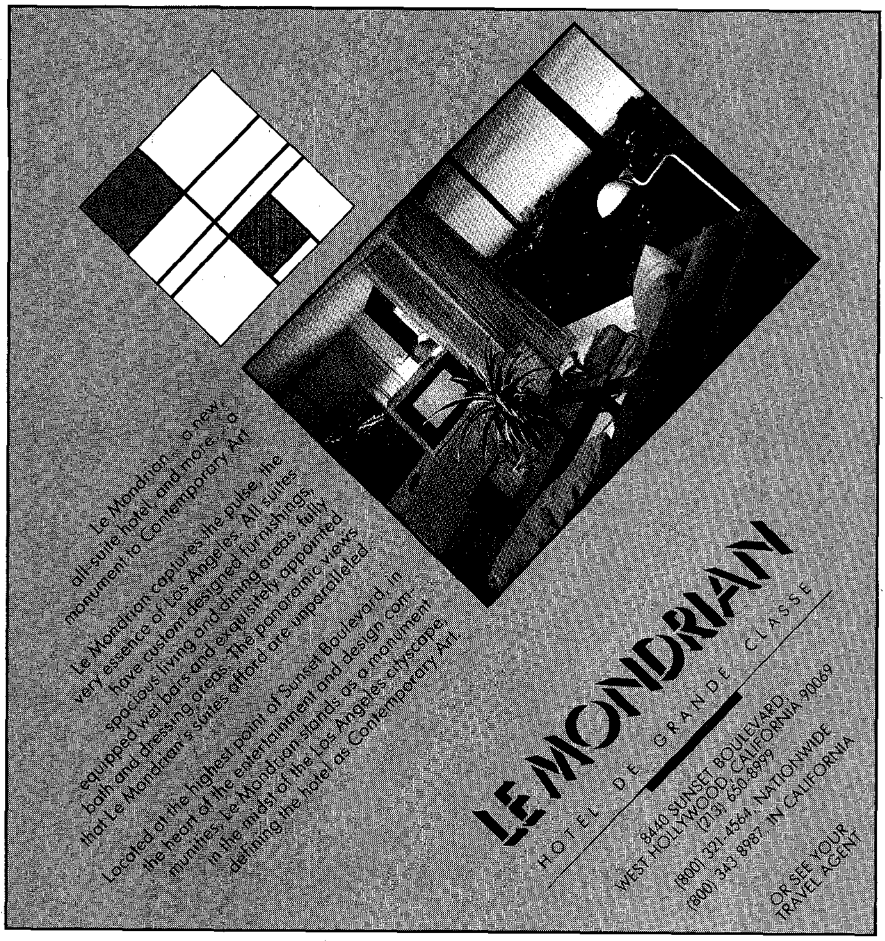

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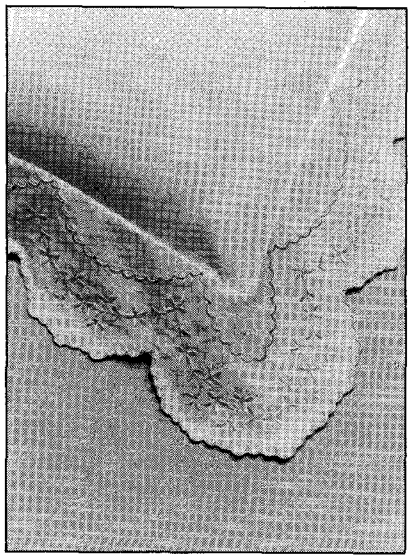

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LETTERS

Houses Divided

THANKS FOR YOUR ARTICLE "THE JOYS and Sorrows of Joint Custody" [by Marilyn Webb, November 5]. It illustrated the determination, ingenuity, and resilience of the human spirit in dealing with a variety of difficult situations. As uplifting as most of the article was, it was also laced with some of the fallacies still prevalent among lawyers and psychologists. Fathers love their children no less than mothers do. Men seek and fight for joint custody because they have few alternatives. Calling joint custody "a terrible thing" or "a big lie," as Carol Lefcourt does, is an injustice to a just institution. To oppose mandatory joint custody, as Harriet Cohen does, is prejudicial to the rights of men, the quality of fatherhood, and the long-term well-being of all family members. Despite these blocks, we are moving in the right direction. We should not underestimate the value of joint custody, co-parenting, or split physical custody. Most important, we should not look upon these institutions as an award to one parent, but rather a right of both. In the absence of conclusive evidence to the contrary, no parent's rights to this continuity should ever be held in question, and every effort should be made to secure it for the sake of everyone involved.

Geraldine Lee Waxman
Attorney
Manhattan

I UNDERSTAND THIS IS THE AGE OF "self," but parents are responsible for their children's emotional security. Joint custody, unless practiced by the very brightest of parents, can only confuse the kids. There must be an agreed-upon structure, or these traveling children will get crossed signals and may never know what is right.

Ronna Kalhofer
Queens

ATTORNEY CAROL LEFCOURT SEEMS TO know more about breaking heads than broken homes. Joint custody is not "a big lie." It works. Joint custody not only makes it difficult for one parent to skip town with the children in tow but provides a recourse if the father refuses to see his children at the designated times. The mother can take him back to court for a modification of the decree. Joint cus-

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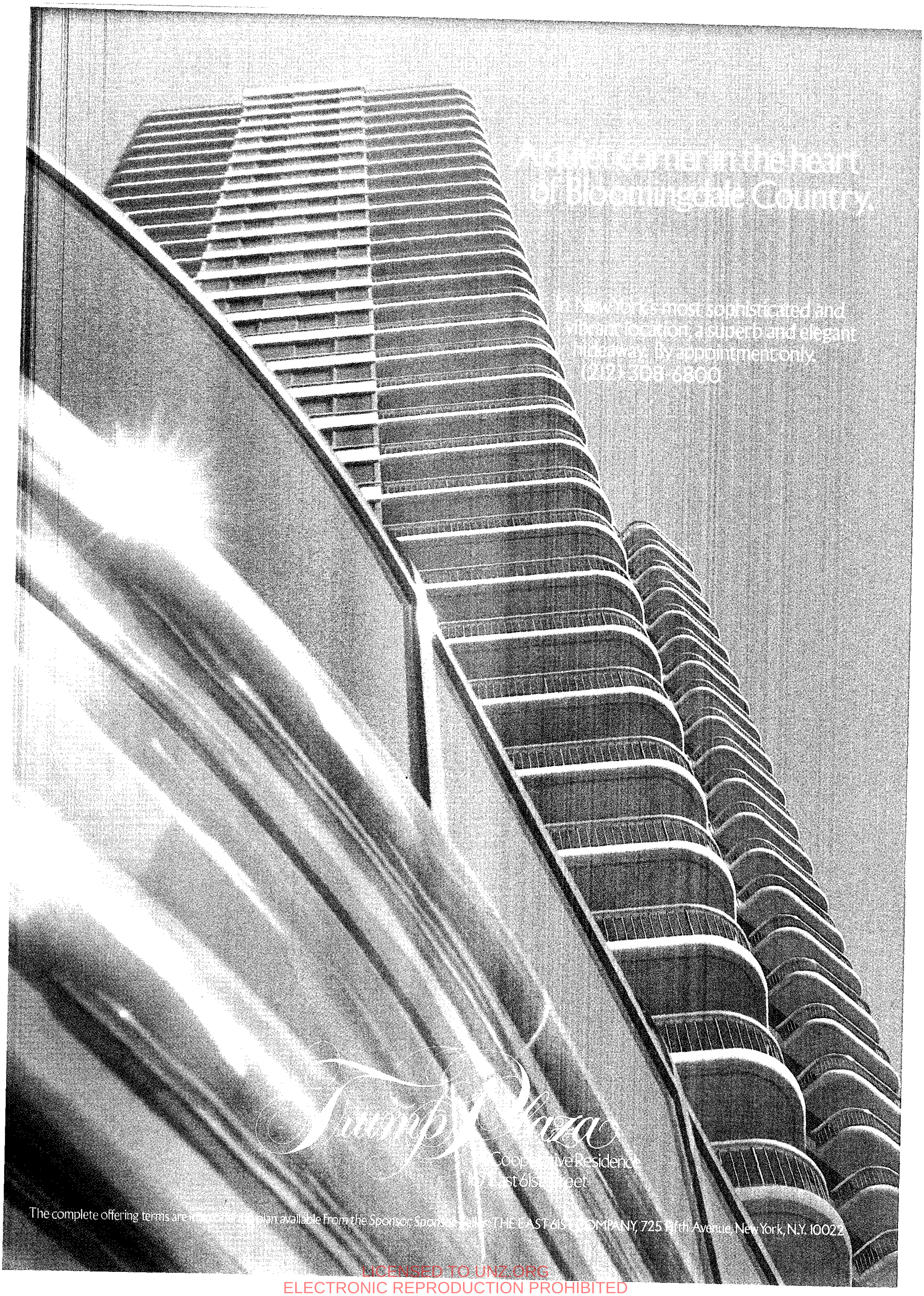

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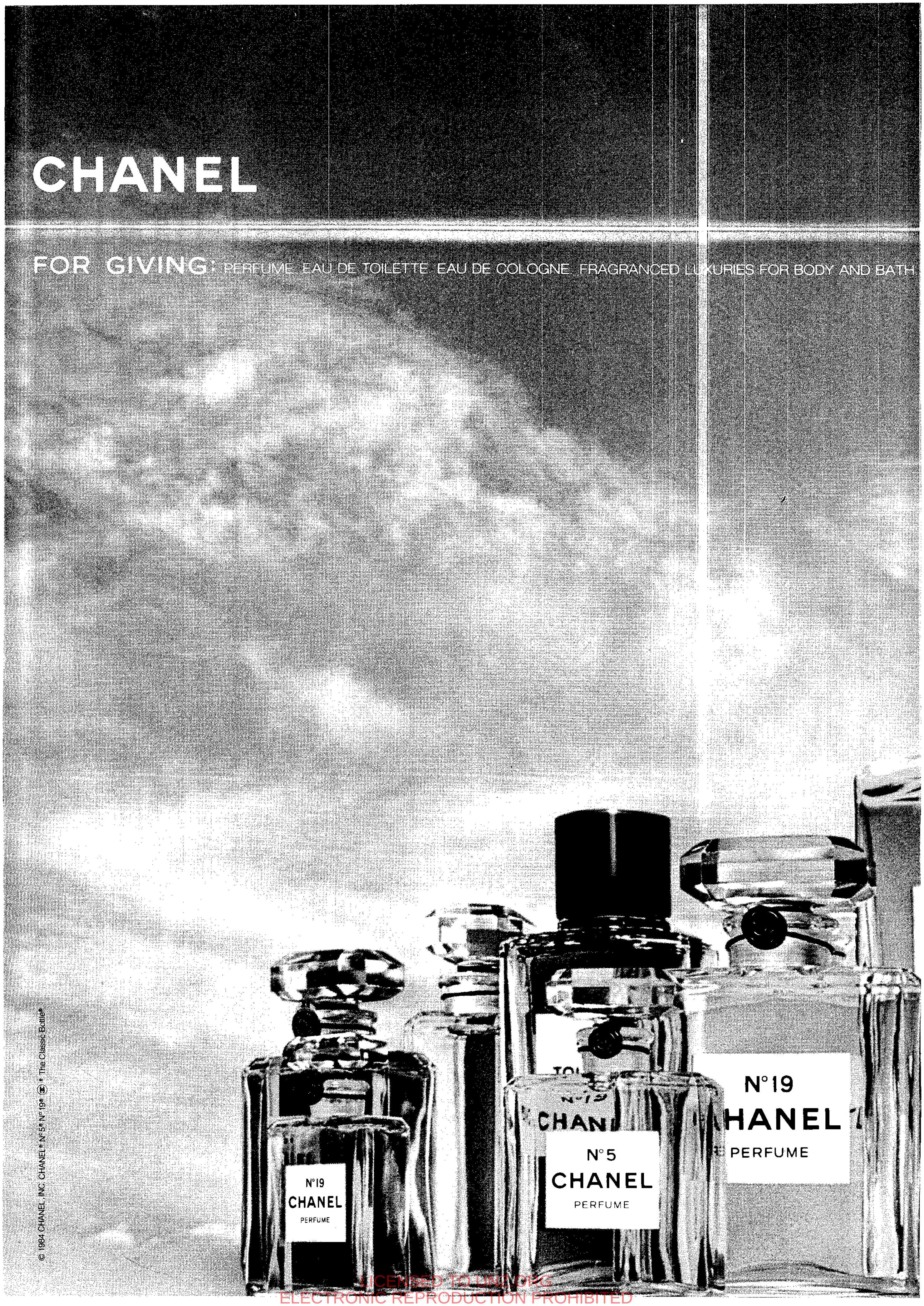
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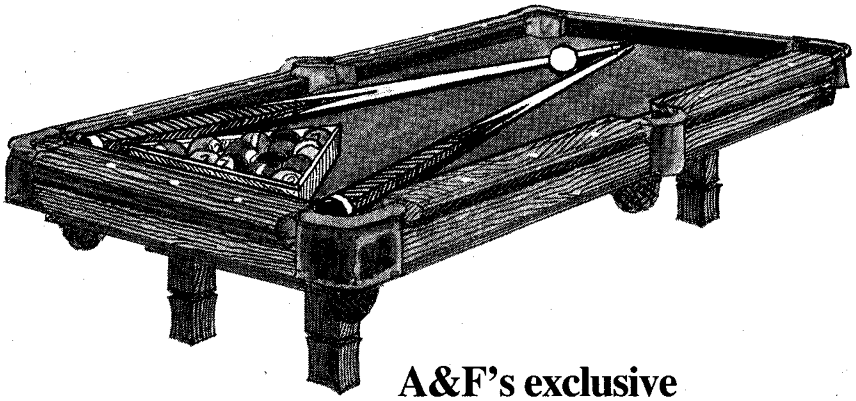

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tody with primary residence helps prevent disputes before they occur.

Marvin Fremerman
Kansas City, Mo.

MY EX-HUSBAND AND I HAVE HAD JOINT custody of our daughters for over nine years, since they were three and six. The children are with me every other night and alternate Saturdays. They have never carried suitcases back and forth, because they have enough clothes at both homes, though occasionally boots or books will end up in the wrong place. The kids like this arrangement because they don't like to be away from either parent for more than a day or two. They aren't torn between parents, and they adapt easily to different ways of doing things.

Marcia Epstein MacFarlane
Manhattan

YOUR STORY ON JOINT CUSTODY WAS both timely and interesting—but in my case, co-parenting did not work. The court gave me physical custody and joint legal custody of our three young children. Their mother visited them rarely and left parenting to me. The courts cannot force an unconcerned parent to give time or love to the children if the parent chooses not to do so.

Dr. Stanley J. Denmark
Westbury, N.Y.

No Comradery

DID COLETTE ROSSANT HAVE A SPECIAL passport or an interpreter with her when she went to Primorski ["The Underground Gourmet: Moscow Nights," November 5]? A group of us visited Primorski recently. We might have been from Mars. I'll admit that we look a bit different from the regulars and that our Russian is at best rudimentary, but as far as the waiters and their superiors were concerned, we just weren't there. They looked stonily past us to arrange seating for the locals in line behind us. We eventually became visible enough for a waiter to assure us, in a kind of dumbshow routine, that there was no room at any of those empty tables. We tried another local spot, Kaukaz, with even more room, and were ignored. We might have been Claude Rains without benefit of gauze and sunglasses. It's a good thing that our sense of humor tends toward the absurd.

Florence Sussman
The Bronx

The Past Revisited

KUDOS ARE DUE JOHN KEEGAN FOR HIS courageous review of George F. Kennan's *The Fateful Alliance: France, Russia, and the Coming of the First World War* ["Books: In the Heart of the Dark," November 5]. How sad that Kennan, a fine historian, should pander to the an-

Warmth.

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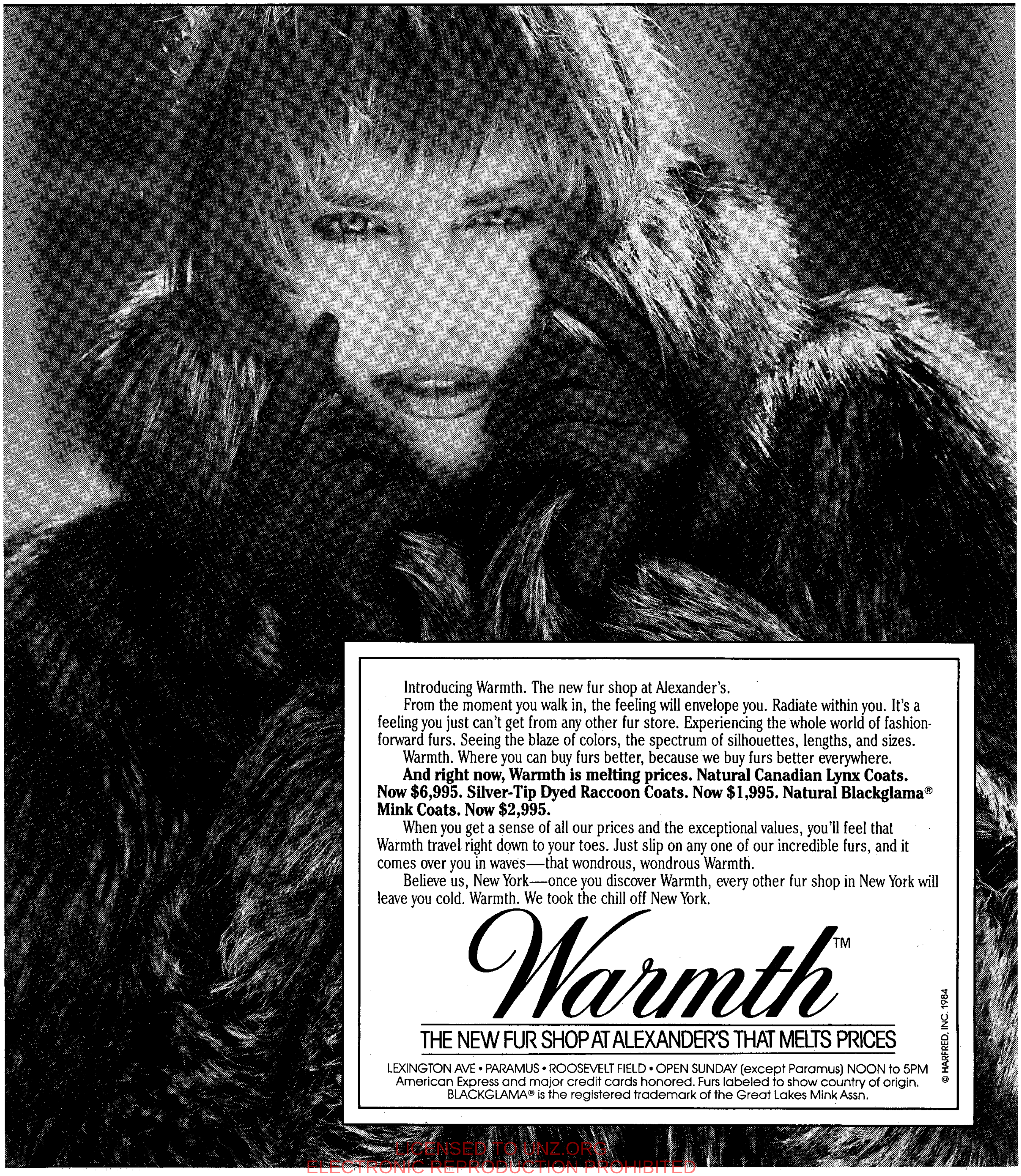

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ticipated prejudices of his reviewers by suggesting that the condition that led to the Franco-Russian pact of 1894 confirms the folly of current United States foreign policy. But sadder yet was how uncritically so many reviewers embraced the suggestion. Keegan properly praises Kennan's special talents as a historian. But he does not accept the absurd notion that studying the scramble of certain nineteenth-century European powers to link up alliances can show us how we can better deal with an evolved Europe whose polarized nations can never again afford to go to war with one another. It is obvious that John Keegan is not part of the political chic, and that he does not rely on a sense of style in determining what to applaud. We have heard ad nauseam that we must learn to trust our feeling; now let's hope we can have more writers like Keegan encouraging us to trust our reason.

A. G. Fortunato
Wantagh, N.Y.

Street Fighter

WE SHOULD ALL BE LUCKY ENOUGH TO have someone like Arlene Simon ["Cityside: 'Empress of West 67th Street,' " by Mary-Lou Weisman, November 5] patrolling our blocks. I recently came across Simon's segment of West 67th Street and found myself wondering how that particular area had managed to remain so aesthetically attractive amid one of Manhattan's hottest real-estate spots. Now I know.

Brendan D. Connelly
Brooklyn

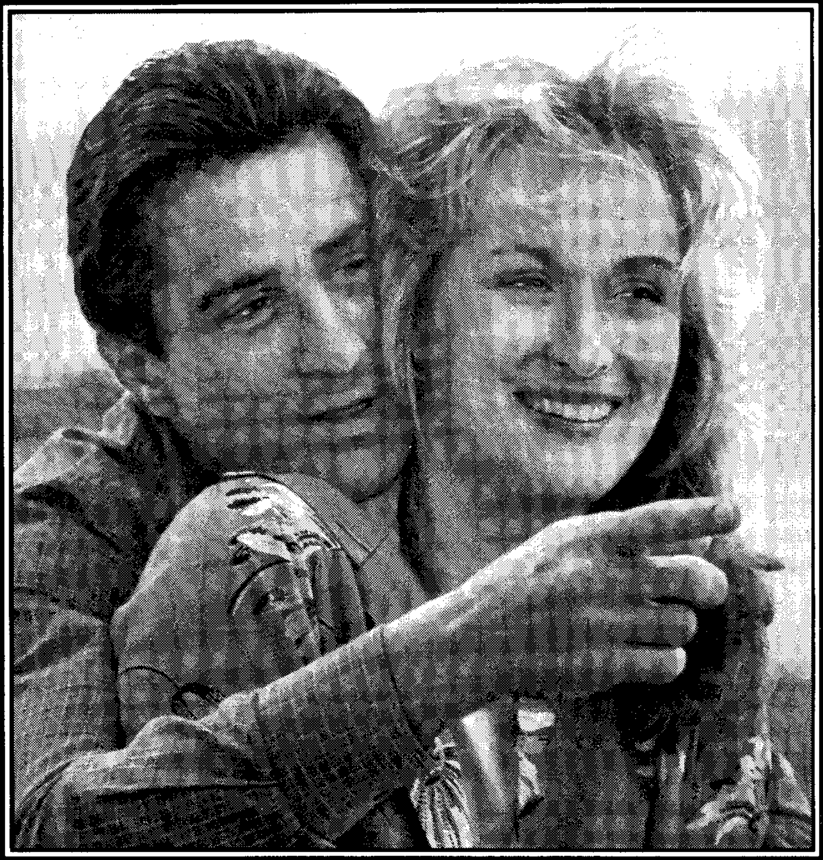
Split Decisions

THE CONTROVERSY SURROUNDING YOUR article "Women and Divorce" [by Katherine Bouton, October 8] continues. Bouton, who recently appeared on *Law Line*, a cable-television show that I host, received overwhelming support from our viewers. It appeared that most of the responses supported Bouton's position. However, the response from the legal community was quite different. Bouton appeared on *Law Line* with an experienced matrimonial attorney and a mediation counselor, both of whom differed with Bouton. We found it hard to reconcile the opinions of the bar with those of the responding viewers. However, one cannot help but realize that the equitable-distribution law has brought forth problems that the legislators who drafted it did not foresee. Certainly, what Bouton's article has done is raise the consciousness of the general public as well as that of the bar and the bench. I suspect this may very well have been her intention, for which we at *Law Line* say, "Bravo!"

Alan J. Schnurman
Counselor at Law
Manhattan

Robert
DE NIRO

Meryl
STREEP



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INTELLIGENCER

BY MARY ANNE OSTROM

The Barbie Connection: Book Says U.S. Found Ex-Nazi in Mid-Sixties

A NEW BOOK BY THREE British journalists suggests American officials knew more about the whereabouts of Klaus Barbie, the Nazi "Butcher of Lyons," than the government has admitted.

"I found CIA and army-intelligence documents in the [U.S. government's] 'Barbie' file which show that they had made successful attempts to locate him for a special project" in the mid-sixties, said Mark Hosenball, a contributor to the book, *The Nazi Legacy*. The French were looking for Barbie at the time—he was exposed in 1972—and last year, a Justice Department report said American officials had basically lost track of him around 1951.

The book says the U.S. Embassy in Bolivia, acting on an army request, found Barbie living in that country under the name Klaus Altmann. It's not known for certain why the army wanted to find him, but some U.S. officials think army intelligence hoped to recruit Barbie to deal with Che Guevara's guerrilla movement, according to Hosenball. He added that the army was looking for a number of former Nazi intelligence officers for a spy project in South America. The CIA tried to discourage the army from pursuing the Barbie project, citing the "potential for bad public relations," said Hosenball. The proposed project was dropped after Guevara was killed, in 1967, and it's unlikely Barbie was ever contacted, Hosenball said.

Last year, Barbie was extradited to France, where he awaits trial on charges of killing and torturing hundreds of Jews while heading the Gestapo office in Lyons. The Justice Department report cited the Barbie project, but seemed to dismiss its importance. "The CIA had more pressing matters in the 1960s to take care of than notifying the French they'd found a possible war criminal," said Ed Bourguignon, a federal investigator who helped compile the report.

The book, due out in February from Holt, Rinehart and Winston, is by Neal Ascherson, Isabel Hilton, and Magnus Linklater.

More Tangling Over Tower

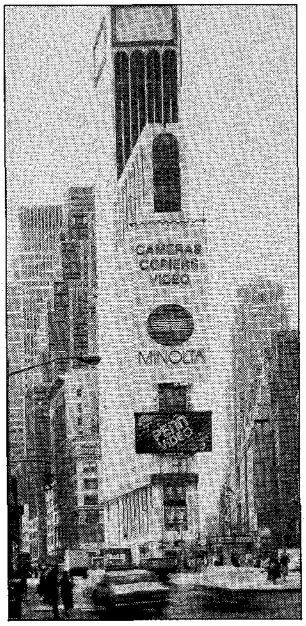
AFTER SOME PEOPLE PROPOSED DEMOLishing the old Times Tower as part of the 42nd Street Development Project, City Planning Commission Chairman Herb Sturz decided to leave the building's fate up to a six-person committee. Now that details of the committee's makeup are starting to come out, some preservationists are worried: George Klein, the project's major builder, will be a member, and in the past he's favored tearing down the tower.

Laurie Beckelman, a spokeswoman for the Landmarks Conservancy, said she didn't see how Klein could be impartial, "and the idea of six people deciding the fate of the tower is unsettling." Another preservationist, who asked not to be named, said, "Klein holds the purse strings, he'll call the shots."

Whatever is done with the tower, project officials are hoping that Klein will foot the bill. "How are you going to get him to pay for something he has no say in?" said Planning Commission administrator Bob Flahive, explaining Klein's inclusion on the committee. "We've been generous—the public doesn't normally get this kind of say." The five as yet unnamed committee members will include single representatives from the city and state, and three from the community. The committee's decision is to be by consensus—a rule that has confounded some insiders. "How are you going to get a consensus out of a group like that?" asked one.

A Klein spokeswoman said, "We'll work with the committee to reach a decision in the best interests of the project and the city."

Barbie: *"Special project."*



Times Tower: *Fate unknown.*

Media Notes From All Over

WITH *Gentlemen's Quarterly* AND *M* bringing up the ad pages, another magazine tailored to the men's-fashion market is coming out, in February. But the new magazine—to be called *MGF*, for "Men's Guide to Fashion and Lifestyle"—will be aimed at younger readers, according to its backers, the publishers of *Circus*, a rock publication. "We're not going to have gray-haired models posing in boardrooms, but younger ones, working out in health clubs," said Steven Slon, *MGF*'s editor. Is *GQ* nervous? Hardly, said publisher Steve Florio. "The 18- to 24-year-olds watch MTV, and we've got the 25 to 35 market."... Younger readers are also the target of Bob Guccione Jr., son of the *Penthouse* founder, who plans to take on *Rolling Stone* with a pop-culture magazine called *Spin*. "It's time for something with a sense of humor," said Guccione, 29. For the debut issue, in March, he said, he's planning articles on Madonna, Frankie Goes to Hollywood, and John Cleese. "I'm looking forward to a bit of blood sport with *Rolling Stone*," Guccione said. Jann Wenner, *Rolling Stone*'s publisher, couldn't be reached.... R. Foster Winans, the former *Wall Street Journal* reporter under indictment for leaking news stories to investors, is again working in journalism. Fired by the *Journal* in March, Winans has surfaced with a bylined article in the October 31–November 14 issue of *Connection*, a gay newspaper on Long Island. The story recounts the aftermath of a police raid on a West Side bar that caters to black homosexuals.

Photographs: top, A.P./Wide World; bottom, Langdon Clay.

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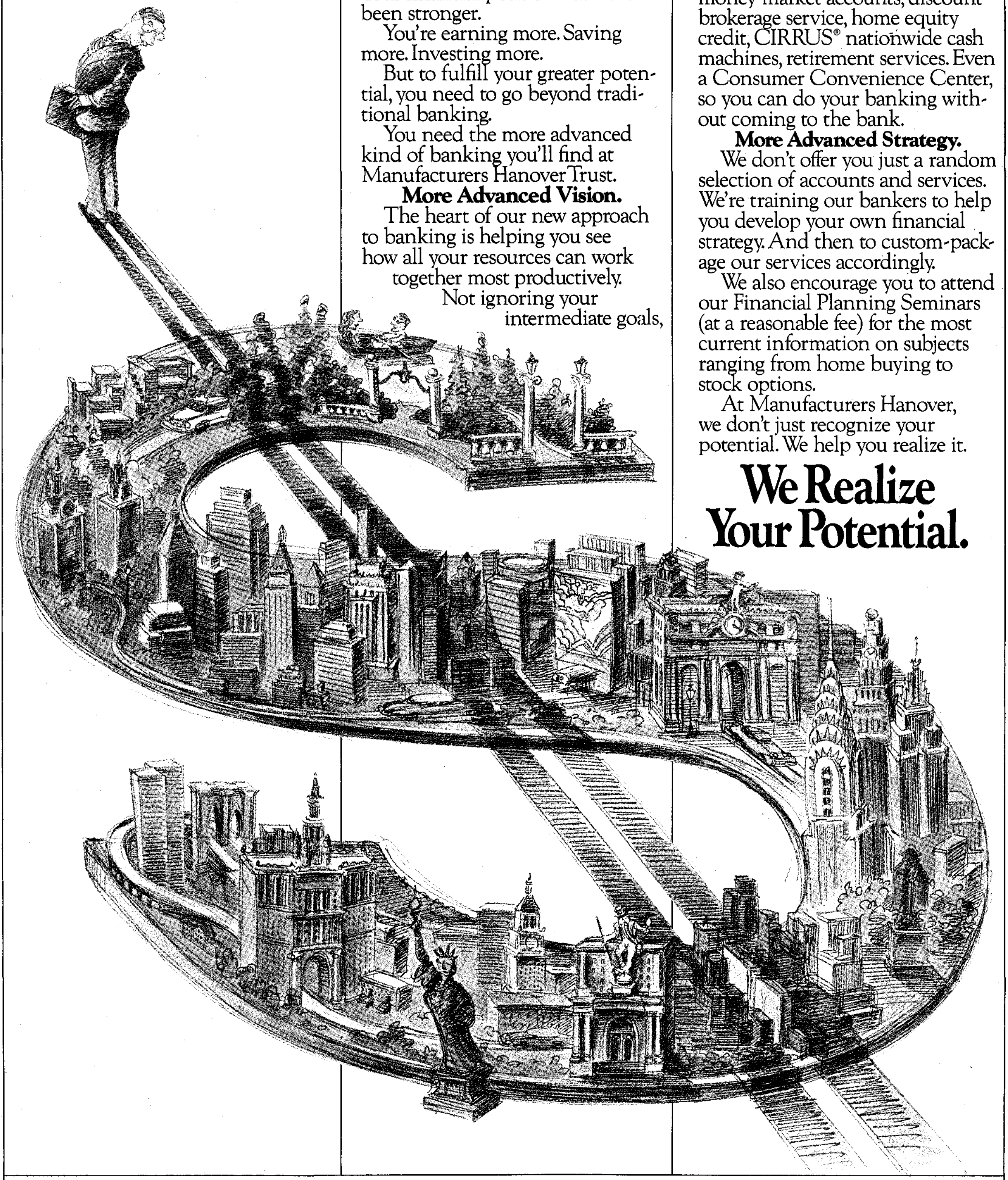

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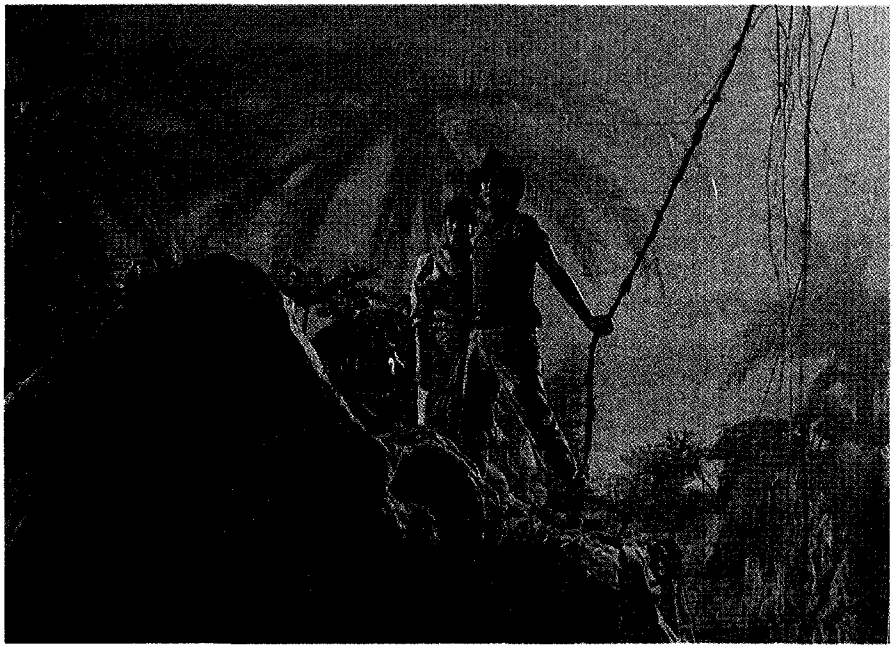


Clichéd cliff-hangers: *Wrangler hopes to make advertising history with its new mini-movies.*

Wrangler's New Style

WHAT APPLE ACHIEVED WITH ITS "1984" spot last winter, Wrangler hopes to pull off this fall: It intends to make advertising history. The clothing manufacturer's gambit is a pair of mini-movie action-adventure commercials, based on *Raiders of the Lost Ark* and *The Perils of Pauline,* that are budgetary and technical extravaganzas. Like Apple's surrealism, Chanel's New Wave–fantasy look, and Federal Express's school of exaggerated anxiety, Wrangler's new style of advertising is the clichéd cliff-hanger.

Together, Wrangler's two new commercials cost more than $1 million and required five pre-production meetings, sheaves of architectural drawings, and sixteen days to shoot, making them among the costliest spots ever made. It took ten days to film the live-action segments, another two for miniatures (more on that later), and four more for scenes without scenery—such as those of stunt people swinging on vines—to be superimposed onto a background at a later date.

The spots will appear on TV beginning November 19 for five weeks. But if you somehow manage to miss them, they'll return in the spring and again in the back-to-school season.

What prompted Wrangler to lavish so much money on commercials that spend as much time spinning stories as selling product? It's the same motive that propelled Pepsi-Cola to engage Michael Jackson, Coca-Cola to sign on Julio Iglesias, and Dr Pepper to design new spots around *Alice in Wonderland, Godzilla,* and "Little Red Riding Hood." With remote devices growing as ubiquitous as Cuisinarts, advertising is aiming to become zap-proof. The result is entertainment for sales' sake.

Such entertainment requires cash. "You've got to spend to look quality if you're doing a movie takeoff," says Patrick Peduto, associate creative director of Dancer Fitzgerald Sample, Wrangler's ad agency. He feels that viewers are too sophisticated for fog machines and editing-room devices. So Wrangler hired some Hollywood pros. Director Brian Gibson produced *Nova* and *Horizon* for the BBC, director of photography Stephen Goldblatt supervised the shooting of *The Cotton Club,* and set designer Alan Jones made his mark on *Star Wars.* The stars were less experienced: Sam Behrens, who plays the swashbuckling Indiana Jones clone, comes from *General Hospital,* and Rosalind Ingledew, his adventurous companion, has done a few commercials.

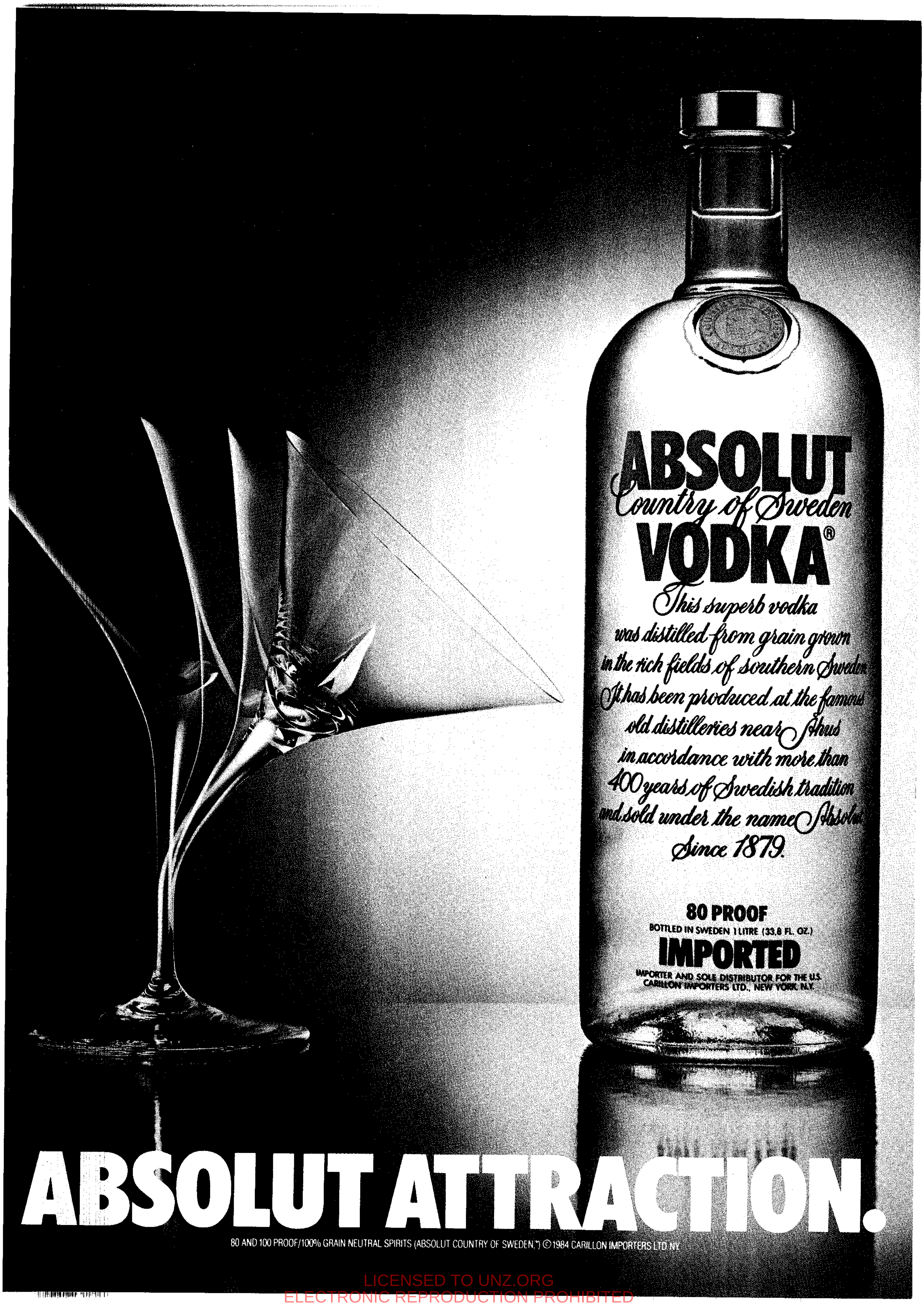
In one of Wrangler's two spots, the fearless hero scales a giant Buddha-like stone idol and snatches a huge emerald from the figure's grip. (It's not really a Buddha—Wrangler doesn't want a religious outcry—and it's not really an emerald; if it were, it would make the Hope diamond look hopeless.) Behrens is shown tossing the stone to his heroine waiting below. (Someone perched on a small ladder off-camera actually pitches it to her.) Our stars think they're safe, but lo and behold, the mammoth head breaks off in search of its treasure. (The 900-pound, twelve-foot head cascades after them, but it's on a track that's designed to stop the nefarious noggin within an inch of the fleeing couple.)

Suddenly, they find themselves at the edge of the Abyss of Oblivion, with the head in hot pursuit. Tarzan-like, they swing across on a vine (only it's stuntpeople doing the swinging—their acrobatics to be superimposed on the abyss later) just as the head crashes into the chasm. This is one of the miniaturized scenes. As the camera shifts to follow the crashing head, the scene has actually switched to a two-foot-high ravine with a tiny head falling into it.

In the other spot, the heroine is trapped in a dungeon whose walls are closing in. The hero holds back the wall long enough to rescue her, but before they can embrace, they are attacked by a marauding band of torch-bearing, hooded men. A fight ensues, and the lovers flee down frightening corridors with prisoners grabbing at them from behind bars.

They barely make it out a pair of closing doors, only to find that the drawbridge onto which the doors open has already begun to rise. Our heroine, or rather her stuntwoman, leaps to safety. But her fella—uh, stuntfella—after a tussle with a stuntmonk, plunges into a set-constructed swamp complete with nine alligators (eight of them are really alive). They snarl and snap at him (or rather at the stuntman, who's actually an alligator handler). But he deftly evades their jaws and leaps to safety and his lady's waiting arms. The spots end with the line that will become Wrangler's touchstone in the next decade flashing on the screen: STYLE THAT JUST WON'T QUIT.

Wrangler, the largest division of Blue Bell of North Carolina, which also owns Jantzen and JanSport, Red Kap and Big Ben, began with cowboys' duds. Professional rodeo types, in particular, demanded trousers that were slightly bigger in the thigh and wider in the seat than those available in 1948, when the company first began offering its jeans. Its early advertising campaign—"Remember the W is silent"—aimed to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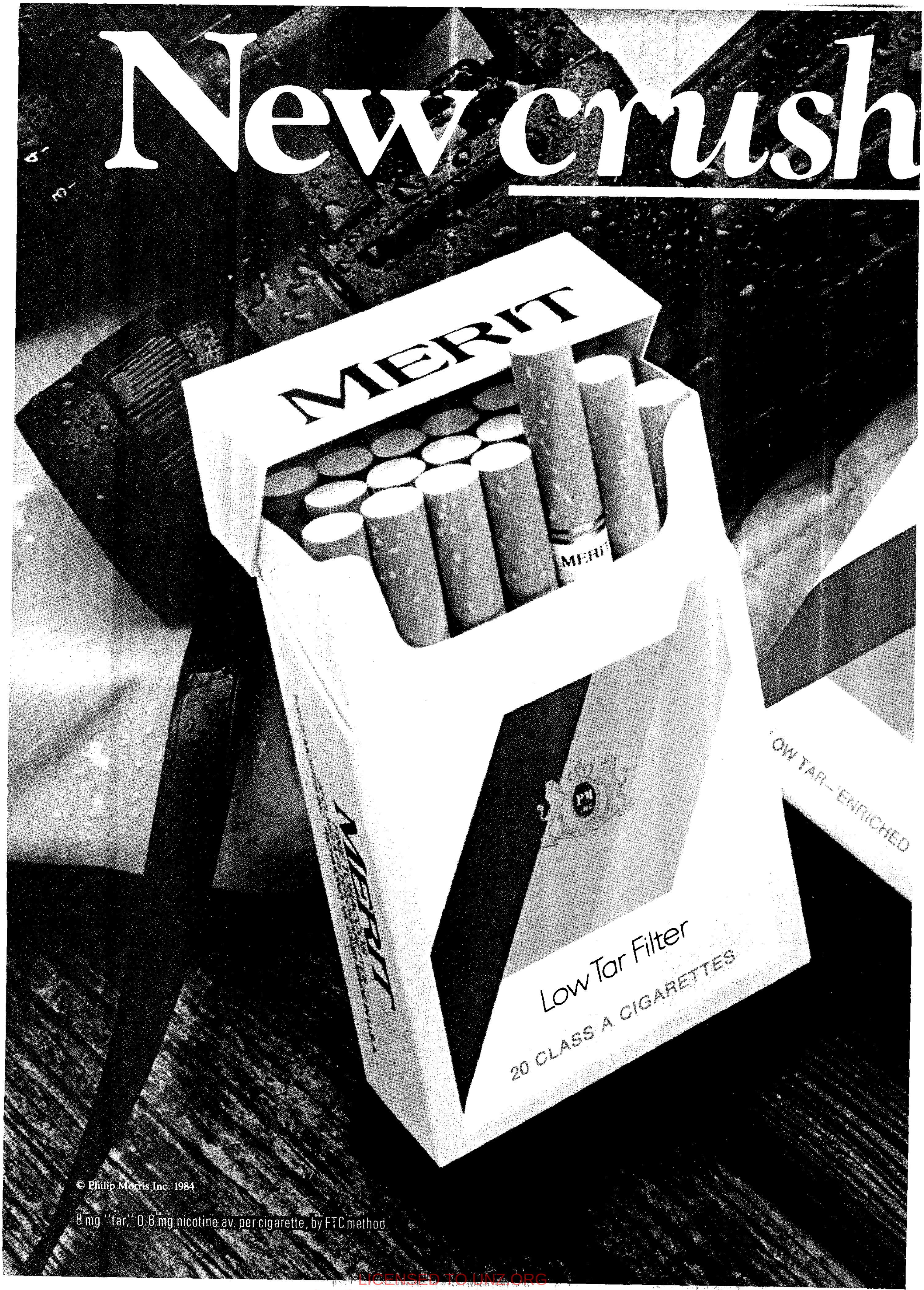
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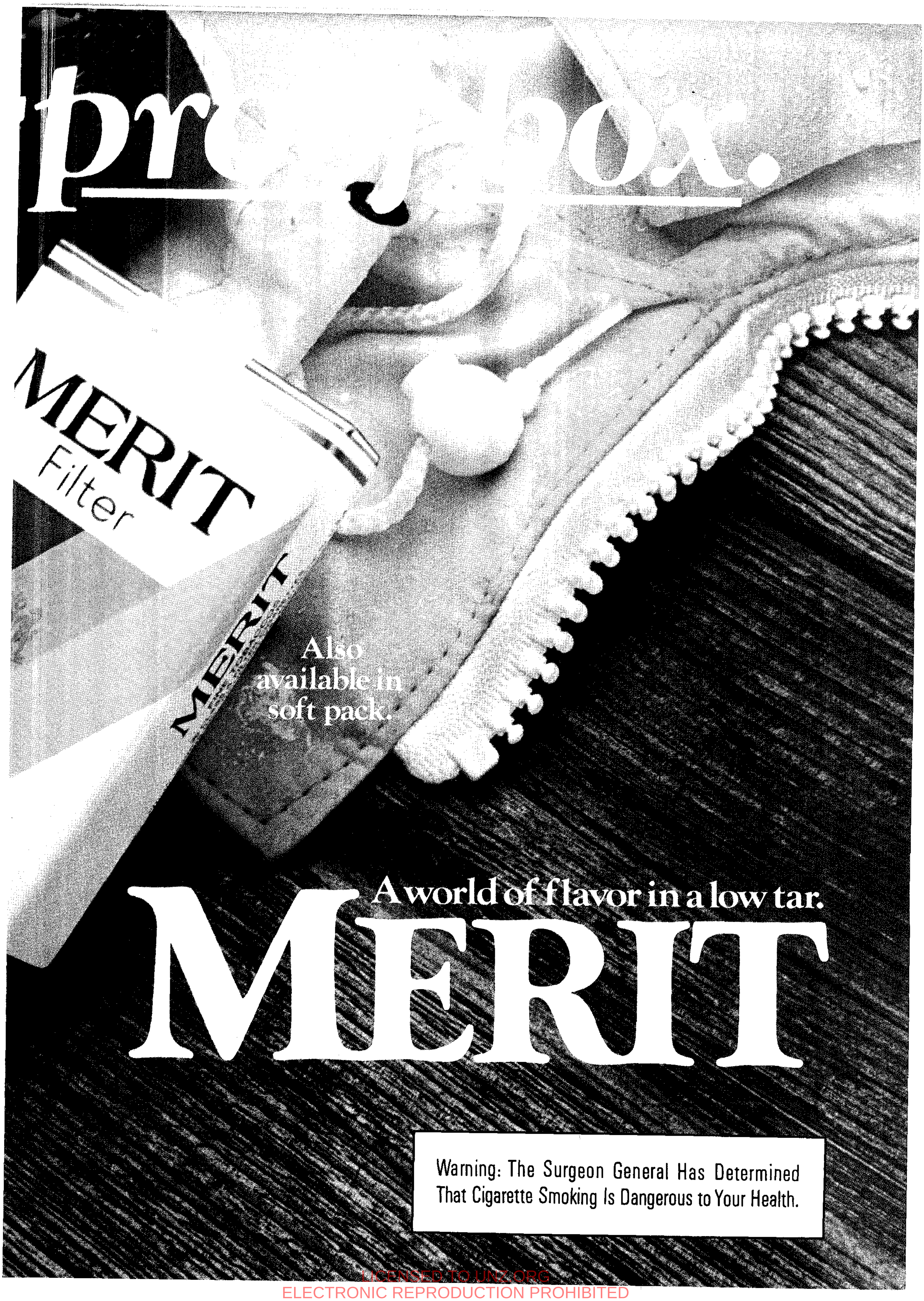
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build brand awareness. By the mid-1970s, Blue Bell wanted Wrangler on the behinds of more than just cowboys.

Doyle Dane Bernbach, then Wrangler's ad agency, responded with commercials picturing grizzled hayseeds bewildered by modern jean wearers and realizing they've been spending too much time rustling cattle. Viewers were amused; cowboys, a small but important group of buyers, were not. They complained that the commercials made them look like buffoons. What's more, the spots offered no consumer benefit. "Who cares that Wrangler makes a wide range of stuff?" says Bill Hartnett, an account supervisor at Dancer Fitzgerald. "People buy jeans for their practicality, image, and fit, not because the manufacturer makes a ton of things."

So Wrangler and Doyle Dane shifted gears to a modified "T. & A." campaign showing sexy Europeans striding through their hometowns in Wranglers. "Next time you're in Paris/London/Rome, see what they're wearing" was the slogan. "It simply wasn't credible," says Dancer management supervisor Gary Himes.

And it didn't work, so in 1980, Wrangler signed on with Dancer. The agency, which struck gold with "Where's the Beef?" for Wendy's, opted for a well-tested advertising technique—giving the brand a trade character. In this case, it created a mythically heroic cowboy like the Marlboro Man. He was "one tough customer who knows what he likes when he sees it." Audiences thought toughness meant macho swagger, smarts, and durability, all qualities they looked for in their denims.

The "tough customer" stemmed the brand's decline, but soon provoked retailers' ire. Viewers weren't being shown anything but Western wear and didn't know Wrangler had a line of more than 800 garments. In the summer of 1983, Wrangler replaced its tough customer with the upbeat live-it-to-the-limit campaign showing people on rafting trips with their drenched clothes hanging on a line, and kids on their BMX bikes stripping down to swimwear. "It was nice," says Peduto. "But anything one could do in a national park was simply too tame, too mundane to be 'living to the limit.' The theme cried out for excess."

The weak jean market also cried out for something colossal, says Helena Zachar, Wrangler's director of advertising. Though the company's sales were more than $600 million last year (some 60 percent of that derived from jeans alone), denim sales industrywide have been off 3 to 5 percent this year. Levi Strauss, the category leader with roughly 25 percent of the market, chose to battle back with a new campaign pitching its mainstay, the 501s. Lee, with approximately 10 percent of the market,

Come back to tranquillity.

Here you are, at home in Jamaica in your very own villa, all pastels and privacy.

With Evangeline to pamper you: She's going shopping soon, to surprise you with a lobster for dinner. Madly extravagant? Not at all.

There are hundreds of villas for rent, all over Jamaica.

Bring your family, or share one with your best friends, and the cost becomes irresistibly attractive.

And what nicer way to experience the bountiful wonders of Jamaica than to have your own special place to return to each evening, where you can sit back with a rum punch, talk about tomorrow, and say to yourself, "There's no place like home."

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took the humorous route, with Benson & Hedges–type vignettes illustrating its "Don't you wish everything fit like Lee?" theme.

But Wrangler, with 12 percent of the market, decided its wearers were distinctly anti-denim. (Actually, jeans, as the industry defines them, are not just dungarees but any pants without a girth-expanding upper seam. That means they have a continuous waistband that can't be altered.) There are few survivors of the more than 200 brands of jeanie-come-latelies that flooded retail outlets in the heyday of the designer-jean craze.

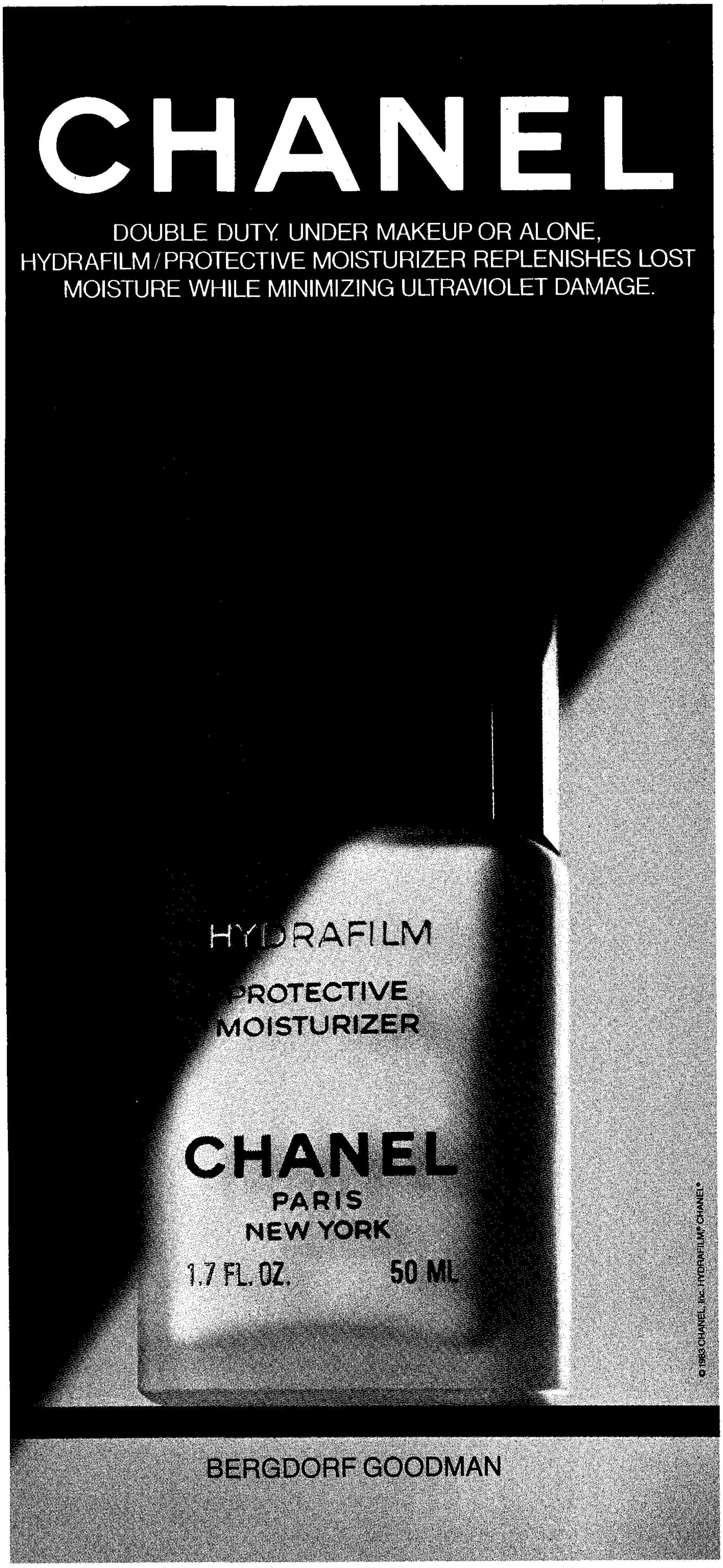
Even then, signature jeans collectively accounted for a scant 10 percent of sales. But they did set off an explosion with their barrage of sultry, suggestive commercials, and they breathed new life into a stagnant market. In the late 1970s, Americans snapped up 16 pairs of jeans a second, or nearly 60,000 an hour, before their closets burst, the cachet wore off, and the din receded.

The real jean revolution began in the 1950s, when James Dean and Steve McQueen discovered blue denim, and Levi Strauss discovered the zipper. Sales of jeans soared. Then came tie-dyes, patch jeans, bell-bottoms, stone-washed jeans, and tailored fits. Jeans became the uniform of the sixties, and by the 1970s, they were ubiquitous. They still are today, despite the downturn. Retail sales this year should surpass $7 billion.

Wrangler, of course, hopes to snag a larger share of that fortune through its new ads—and it may succeed. The company has allocated $25 million to $35-million to run the spots, with more than $10 million earmarked for the initial five-week run.

The company predicts that virtually every TV watcher will catch one or the other of the two commercials fourteen times. All together, the campaign should reach 96 percent of households an average of 43 times each. The best time to see the ads, oddly, will be on Saturday mornings. Apparently, lots of twelve- to eighteen-year-olds, who constitute a chunk of Wrangler's target audience, tune in then. (To get the spots accepted by the vigilant networks, Wrangler had to change the commanding "Live it to the limit" to the less imperative "You can live it to the limit.") The commercials will also be scattered across prime time, throughout the daytime soaps, and on MTV.

In the end, the commercials have cost more than Wrangler planned, but Zachar feels the results are worth it. "TV audiences today demand a reward for sticking with you. We're giving them their reward and broadening the way our brand is viewed. We're also broadening the concept of advertising—we're bringing to life a serial novel in 30-second chapters." ▬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BERGDORF GOODMAN

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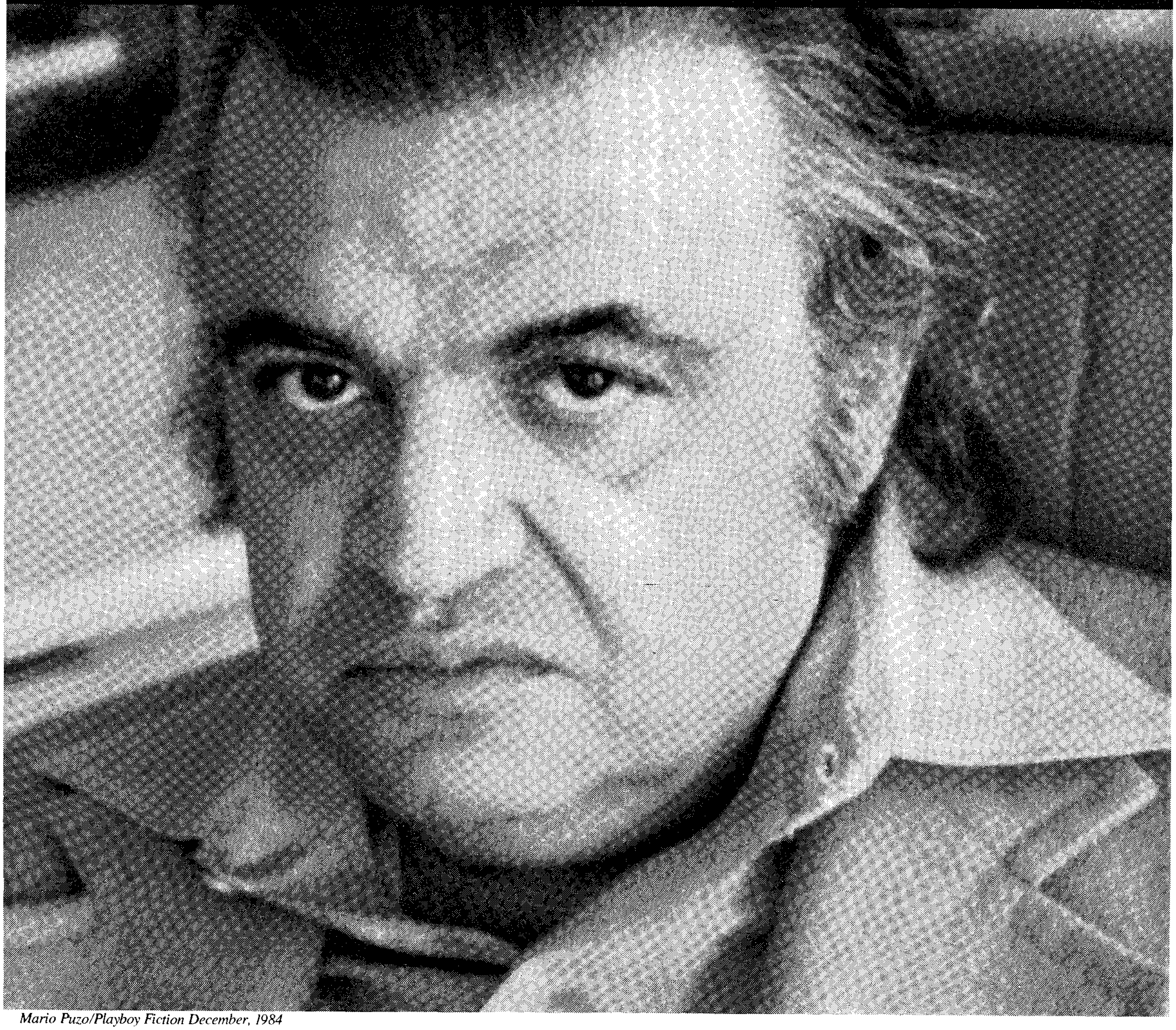

Mario Puzo/Playboy Fiction December, 1984

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WAR GAMES

What's Up in Nicaragua?

Bargaining chips: *Nicaraguan children play on Soviet-made tanks in Managua.*

MIGS SCHMIGS. IF THEY EVER DO MATERIALIZE in Nicaragua, the United States will take them out. About this there is no ambiguity; there is even bipartisan agreement. But nothing else is clear.

Ever since Alexander Haig first railed about a Central American crisis, in 1981, the question has been whether the Reagan administration could *ever* learn to live with a Marxist-Leninist regime in Managua. Of course, it would prefer not to, and it surely wishes the *contras* it supports could somehow topple the Sandinistas—but that is not about to happen. Militarily, the Nicaraguans could be defeated only with American troops—a full-scale invasion of indeterminate duration with the near-certain prospect of high casualties. Nicaragua is not Grenada, and leaving aside the scope of the operation that would be required to oust the Sandinistas, there is no sentiment for such an adventure, either within the United States or even among those Latin American nations as offended by the Managua comandantes as is Ronald Reagan.

So what *is* going on? First of all, there is a split within the administration on the central question. Some Reagan advisers—primarily in the State Department—believe that a self-isolated Nicaragua unable or unwilling to interfere in its neighbors' affairs *can* be tolerated and therefore should be left to its own devices. Others—at Defense, the National Security Council, and in the CIA—believe that, by definition, Marxists are *always* out to subvert their neighbors and that it would be naïve to credit any Nicaraguan promise to keep to itself. For these hard-liners, America should not rest until, in Latin parlance, the Sandinistas are "disappeared."

It is this group that most fears the increased level of Nicaraguan armament—whether or not MIG's are involved. They are not really worried about a military strike by Managua against El Salvador or Honduras—they know the Sandinistas realize such a move would provide exactly the pretext America needs for an all-out invasion. Rather, this faction in the administration knows the *contras* could be routed with such arms, particularly the new helicopter gunships and other weaponry collectively called Afghanistuff, because the Soviets have used the very same arms with success in Afghanistan.

At the very least, then, these Reagan aides urge a surgical strike by American forces to disable these weapons. Here, though, the administration is in a bind. It has drawn a line at MIG's. To change the terms by issuing a laundry list of other equipment it will not abide could doom any chance the White House may have to again openly fund the *contras* when the current congressional prohibition expires in February.

Meanwhile, the administration is ostensibly pursuing the other line of its two-track approach—a negotiated treaty whereby the Sandinistas would contain themselves in Nicaragua and cease their support of the Salvadoran guerrillas in exchange for America's calling off the *contras*. The skepticism about the Reaganites' commitment to this track is justified. When the Contadora nations championing a treaty finally proposed a draft the Sandinistas said they could sign, the United States balked. The White House is now reportedly close to being happy with a revised version that includes adequate verification procedures, and sometime soon, Managua will be asked to respond.

If the Sandinistas accept the reworked draft and the United States then backs out, or if Washington is perceived to be dragging its feet, there will no longer be any doubt as to America's true intentions: The hard-liners will have won, the president will be seen as favoring force to eliminate the Marxists, and no manner of retreat by the Sandinistas, including a liberalization of their increasingly repressive internal policies, will suffice. If this is how it shapes up in the next few months, the United States will lose credibility throughout Latin America and among the European allies who have supported Contadora from the start. Washington will have created another bind for itself, this one more serious, since America will have ceded the moral high ground to the Marxists.

As with others before it, the current war scare is helping the Sandinistas to consolidate their revolution. American hostility has been a convenient excuse for numerous states of emergency since 1982, deflecting attention from the regime's considerable failures.

Inside Nicaragua today, there is increased repression and economic hardship. The testimony of the Carnegie Endowment's Robert Leiken is instructive because Leiken has been an articulate and persistent critic of America's Nicaragua policy. He described his latest trip to Nicaragua in a recent *New Republic:*

> The Sandinistas blame [the] economic crisis on the *contra* war and U.S. economic sanctions. Yet the standard of living in Nicaragua was deteriorating well before the . . . *contras* turned to economic sabotage in the spring of 1983. . . . And even with the U.S. "economic boycott," over 25 percent of Nica-

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ragua's exports still go to the United States, not much less than under Somoza.... The shortage of basic necessities is also breeding pervasive corruption.... Party members shop at hard-currency stores, dine at luxury restaurants restricted to party officials, and vacation in the mansions of the Somoza dynasty.... There is a general impression [in the outside world] ... that the Sandinistas are the victims, not the victimizers. Inside Nicaragua, however, the image is reversed.

The word Nicaraguans employ the most frequently to describe the Sandinista government is *engaño* (hoax or trick).

Whether the internal troubles will ever result in widespread resistance to the comandantes is anyone's guess, but it is easy to see why both the hard-liners in the United States and the Sandinistas themselves might welcome a limited American air strike against the newly arrived weaponry. The United States could portray itself as acting firmly in the face of a Marxist threat (and Defense Secretary Caspar Weinberger has already referred to the Monroe Doctrine as a possible justification for such an action).

On the other side, an American raid would enrage many Nicaraguans and arouse international condemnation—and it might even prove the need for more aid to Nicaragua. The situation could become worse instead of better.

Anyone familiar with the players in Washington and Managua knows that such a scenario is all too possible. The bottom line of such an engagement is not promising. The Sandinistas would remain in place, and a peaceful solution would be farther away. Managua would become even more paranoid about a full-scale American invasion and would probably extend its crackdown on internal dissent. And nothing so far has indicated that a tightening of the Sandinista dictatorship would undermine its control of the country.

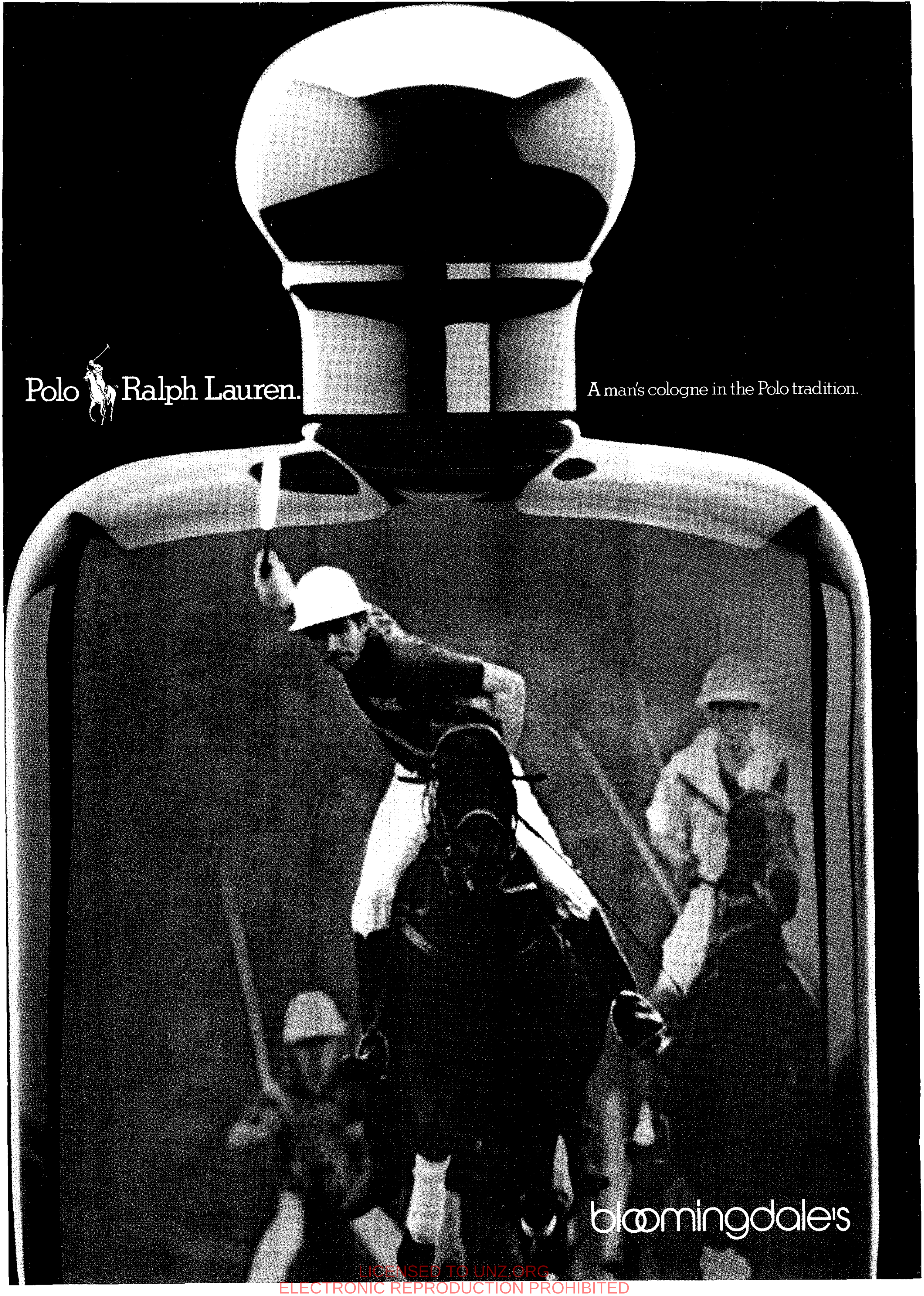
The most interesting development of recent weeks is the heightened Soviet profile. Heretofore, the Russians have been careful to use third-party vessels for arms shipments to Nicaragua. And in the past, Moscow has gone out of its way to distinguish between its relationship to, and support for, Managua as opposed to Cuba. Cuba has regularly been described as part of the world socialist community, which means it is firmly in the Russian orbit. On the other hand, the Soviets' connection to Nicaragua has been labeled one of solidarity. In practical terms, the head of Moscow's Latin-affairs office has described the difference as one of economics: Russia cannot afford billion-dollar subsidies for Managua as it has for Cuba since 1959.

So what *is* the Soviet Union up to? "As usual," says a senior American official, "we're not sure. It's possible that the Russians want us completely focused on Nicaragua so they can work elsewhere in the hemisphere, particularly in Chile, where Pinochet's counterproductive iron fist is driving the nation to civil war.

"Or," says this aide, speculating about the Theory of Movable Junk, "it's possible that the Sovs are pouring stuff in there so that if and when there's a negotiated agreement the Sandinistas can have a big parade during which they will be seen to be sending half of it back, thus proving compliance with the treaty. Of course, a whole lot would then remain—for use later when they deem conditions to be ripe to violate the settlement."

Or it is possible that the Soviets have something bigger in mind. It is no secret that the one event of recent months that most scares Moscow is the president's determination to move ahead with Star Wars. By all accounts, Russian technology in this area is years behind, so it is Star Wars they most want to kill. How to do it? Perhaps by raising tensions all over the planet so that they can then trade an easing of those tensions for an American abandonment of Star Wars. This bit of conjecture—and I am not alone in positing it—would square nicely with the Soviets' pronouncements regarding their less than total support for the Sandinistas. Russia understands spheres of influence. If the Soviets move to establish a state relationship on the Central American mainland, they could no longer be sure that Washington would respect the areas commonly defined as within their Soviet sphere. In other words, the increased Russian support for Nicaragua may simply be one more bargaining chip the Soviets are willing to deal away in a Star Wars discussion. And, if the White House won't yield on Star Wars, the same logic could apply to an increase in Soviet-American trade, something else the Russians want desperately.

Given all the fuss about the Sandinistas, it may seem hard to believe that Moscow might view Managua as merely a pawn in a larger game, that it could actually "give up" Nicaragua. But things in Central America are rarely what they seem, and throughout modern history, the region's nations have been used by outside powers for their own ends. Which is why in much of Latin America the United States is hated and loved at the same time. For the Soviets to get in on the act would be just an interesting new twist—and further confirmation of their status as a superpower equal to America. And since "giving up" Nicaragua would not necessarily mean the end of Sandinista rule, such an action would be relatively cost-free. Everyone wins and nothing changes. Par for the course. ■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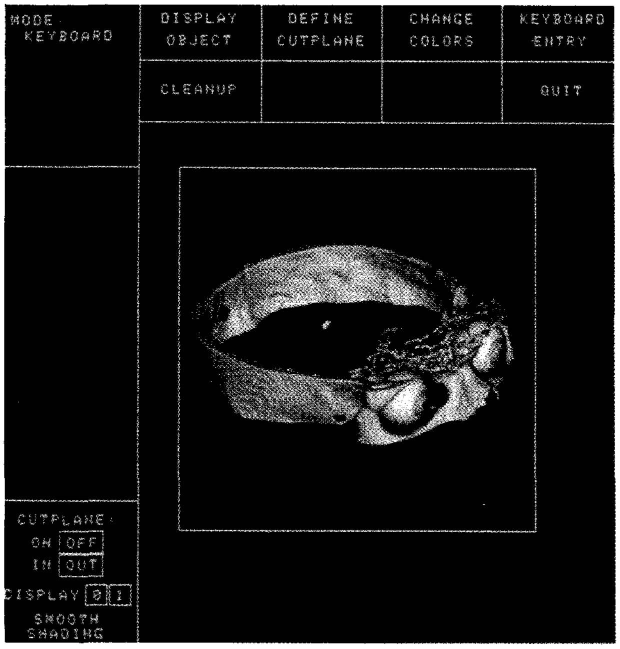


Slice of life: *A cross section of skull via Insight.*

Electronic Make-overs

FROM THE COSMETIC COUNTER TO THE operating room, computers are manipulating faces. Customers at Bloomingdale's were recently crowding onto the fourth floor to watch demonstrations of Shiseido's makeup simulator: a system that combines video and computer technology to produce a freeze-frame face that can be made up electronically—from lips to hair.

But while the cosmetic industry is playing "face invaders" with machines that are still too expensive and unwieldy to be more than glamorous sales gimmicks, the real electronic make-overs are taking place at a handful of medical centers across the country. A few pioneers have begun to use state-of-the-art technology to create images that are much more than skin-deep.

Computers are turning reconstructive and plastic surgery from a highly skilled art into a precise science. Plastic surgeons are starting to use sophisticated computer-imaging systems as windows for peering right into muscles and bones. Eventually, they hope to use these computers routinely to simulate surgery on the screen before they ever pick up a scalpel, to generate highly detailed surgical blueprints, complete with precise measurements, and to control machine tools that carve out surgical models or actual prosthetic implants. "If someone were to ask me what was the biggest advance in my professional lifetime," says Dr. Joseph McCarthy, director of the Institute of Reconstructive Plastic Surgery at New York University Medical Center, "I would say imaging, the ability to see within the human body."

From the turn of the century until the mid-1970s, reconstructive surgeons working in the craniofacial area used standard X-rays to diagnose their patients. But X-rays provide at best only a vague image, and the most skilled surgeons have had to rely primarily on their own experienced eyes and fingers.

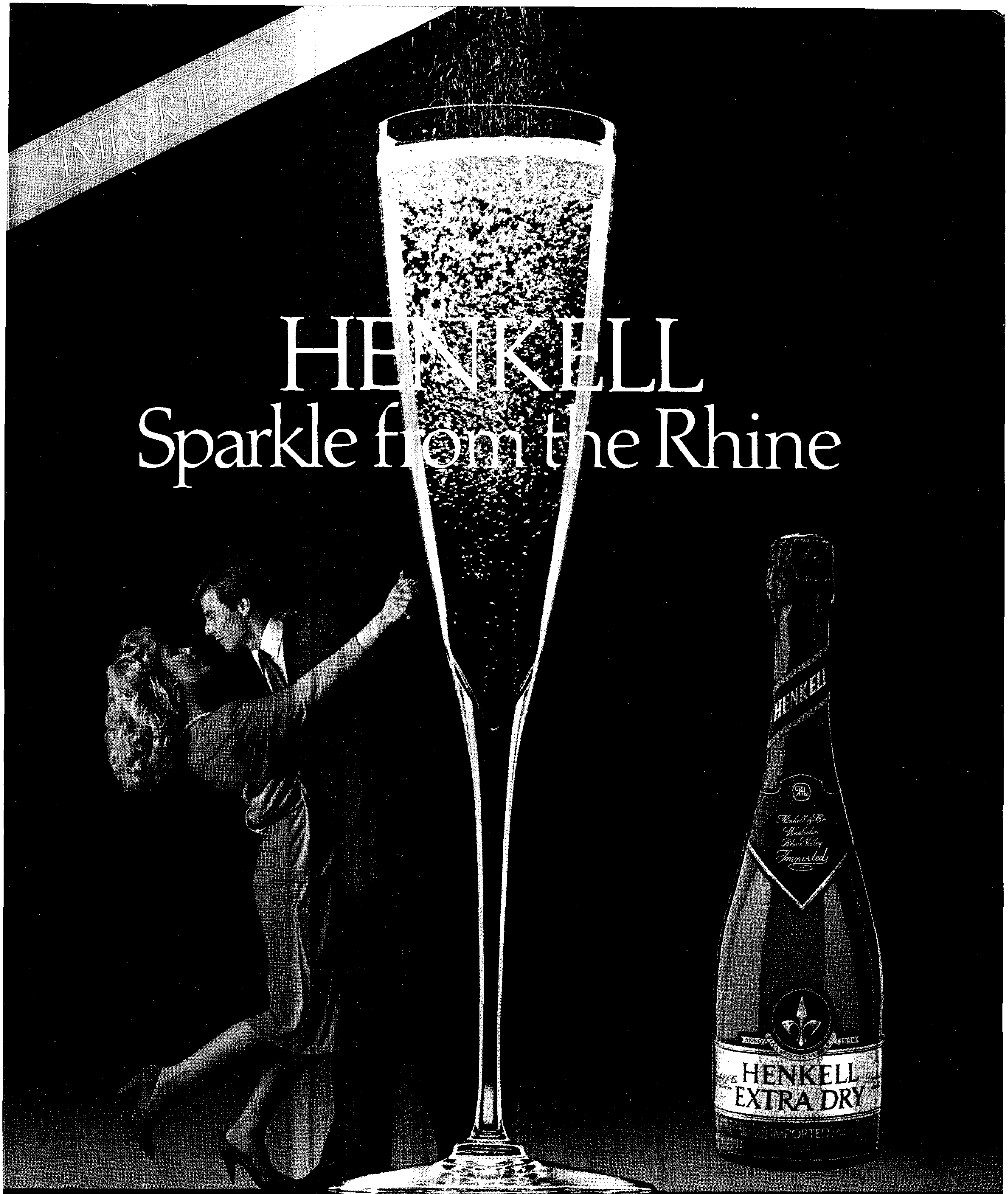
Then computerized tomography (C.T.) entered the picture. This sophisticated X-ray technique creates digital slices of patients: ultrathin, high-resolution cross sections that make it possible to see every millimeter of skin and bone. There was just one major problem—these high-tech images were in only two dimensions. "We call it the food-processor format," says Dr. Jeffrey Marsh, a pioneer in computer-aided plastic surgery at Washington University Medical Center in St. Louis. "Unfortunately, patients don't come in slices; craniofacial surgery is definitely a three-dimensional problem. But after the physical examination, you'd never see your patient in 3-D again until he was on the operating table."

The solution: to develop computer-graphics programs that could take the data generated by the C.T. scanner and reconstruct it into a whole image, much like stacking individual slices of bread back into a solid loaf. The first such program was developed in 1975 by Dr. Gabor Herman, who now works at the University of Pennsylvania. Since then, a number of sophisticated spinoffs have emerged.

At NYU Medical Center, for instance, doctors are using the Cemax-1000, a 3-D reconstructive display system developed by Contour Medical Systems in Mountain View, California, to examine, measure, and manipulate high-resolution views of patients' anatomy. In some cases, these anatomic studies pinpoint problems that the doctor could not possibly have visualized before. Seated in front of a large console, I watched a surgeon-cum-computer-hacker with the unlikely name of Dr. Court Cutting rotate an eerie image: the skull of a young boy whose brain protrudes through the roof of his mouth. Using a "mouse" (a hand-held pointing device) to locate a label on the computer menu, he instantly called up another image. In this one, the cranium had been sliced open to reveal an overhead view through the center of the skull. The abnormal brain protuberance appeared as a dark central channel. "We had no idea exactly what this looked like until we reconstructed it on the Contour display," Cutting explained. Contour also has a patented process for using the numerical data to run a machine that actually makes implants. For instance, if the patient were missing a bit of bone in his skull, the surgeon could color in the blank space on the computer image and then use the digital data describing precise dimensions to fabricate the prosthetic bone automatically.

But doctors want to take the technology even farther: NYU Medical Center plans to create a system that will allow true 3-D surgical simulation on the computer screen. A surgeon cutting open this realistic image on the screen would get the same picture as if he were

A new image: *One system shows people how they can look.*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actually opening up the patient in the operating room—but this computerized map would contain comprehensive numerical data. "We want more than pretty pictures," says McCarthy. "We want to generate precise measurements that can be used to create a surgical plan to follow in the operating room, just as an architect takes his blueprints to a construction site."

In a joint research-and-development project between Contour and NYU, Cutting is working on a program that will automatically generate surgical plans from data entered into the computer. He keys in a few commands and then waits. A sketchy line drawing of a profile begins to appear on the screen. "This is Julie Hitchcock," he says. "She was born with a condition called cleidocranial dysostosis. As you can see, her mid-face is caved in and needs to be moved substantially forward." A series of numbers swiftly tabulates on one side of the computer screen as the profile begins to shift subtly until its dimensions approach that of a normal model stored in the computer's memory.

"Here's what the computer wants Julie to look like postoperatively," says Cutting. "Those numbers are a facial-deformation index that gives you a feeling for how abnormal the face is compared to a 'normative' data base we've created by digitizing X-rays of healthy faces. This program automatically tries different positions of the face and moves until it zeroes in on the best you can do for this patient." The program will even display exact measurements, in millimeters, for the surgeon to follow in the operating room.

While conventional procedures were actually used to plan Julie's surgery, postoperative X-rays indicated that the computer program was right on the mark. Ideally, this experimental surgical-planning program would be combined with the high-resolution 3-D C.T. scan—or possibly a magnetic resonance (M.R.) scan, also known as a nuclear magnetic resonance (NMR) scan—to create an interactive 3-D display for simulation.

Julie was thirteen years old in the picture Cutting showed me. Soon after, she underwent surgery. Today, at fifteen, she awaits one more operation to refine her nose, which was broadened during the mid-face shift. "I marvel at the miracles they work," says Julie's mother, Trudi. "It is just amazing what they can do."

Recently, Phoenix Data Systems in Albany, New York, said it has come up with a state-of-the-art solids-modeling system. "With our system," says company president Alvin Ring, "when you slice open the skull, you see a 3-D concave interior. We represent the real density of objects, not just an image made

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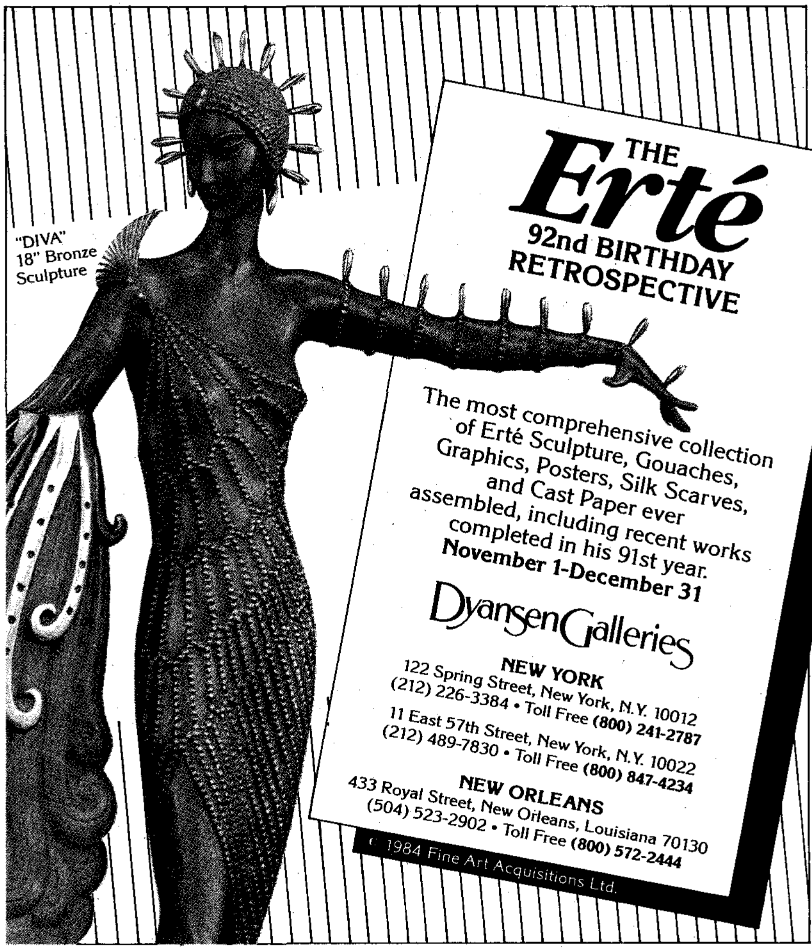
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up of surface contours." Using a track ball or stylus as an electronic scalpel, surgeons will actually be able perform a run-through of surgery on the screen. The current model, called Insight, costs half a million dollars, compared with $175,000 for the Contour system now in use at four sites across the nation. But Ring hopes within the next eighteen months to market a microcomputer version of Insight for substantially less.

People in the New York area will get their first look at the system in early 1985, when Advanced Diagnostic Imaging, a Manhattan-based company, plans to install an Insight terminal in its Long Island imaging facility.

Will these new technologies ever find their way into cosmetic surgery? "Theoretically, by enhancing existing technology, it would be possible to redesign a face in a new, more pleasing way," says Dr. David White of Stanford University, who uses a Contour machine. "I think that's something we're going to see—but whether it will happen in two years or ten is hard to say."

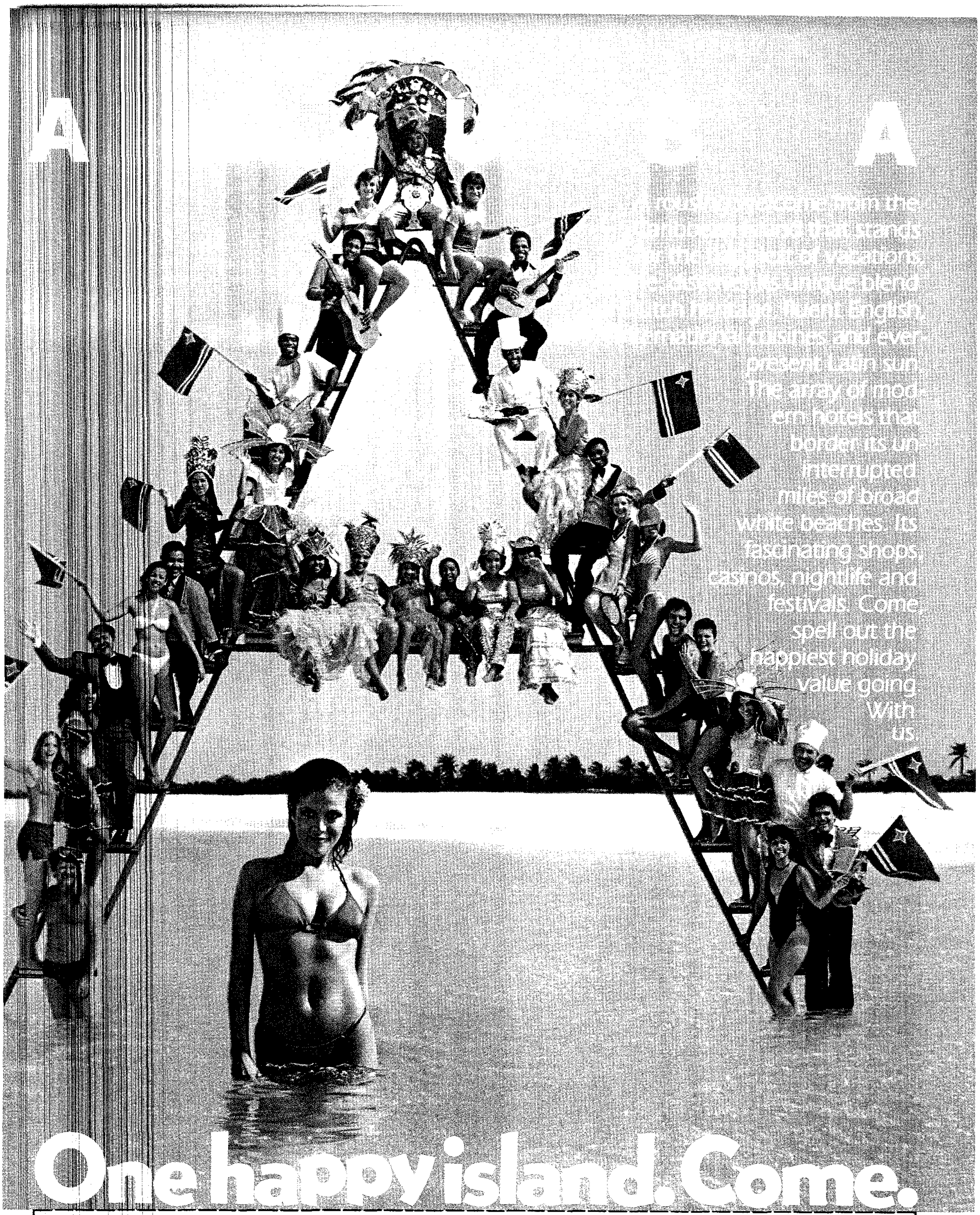
NYU's Cutting, for one, is already embarking on a futuristic project. He plans to create a data base of the current standard of beauty by optically scanning a series of top models' faces. Asked if this isn't a bit Orwellian, he says, "Right now, surgeons use their own personal aesthetic standards—why shouldn't we use a more objective rule of thumb?"

Meanwhile, forward-looking plastic surgeons are already considering an interim solution: They intend to use scaled-down Shiseido-style graphics systems that can help them provide patients with lifelike visual images of post-surgical results. Right now, most plastic surgeons draw on black-and-white photographs to illustrate possibilities for their patients.

In fact, Dr. Howard Bellin of the Plastic Surgery Center of New York plans to install just such a system next week. Much like cosmetic computers, the Cisco system displays a digitized video image of the patient that can then be altered to show possible changes in the size and shape of a nose, for instance, or the postoperative results of a face-lift.

Manufactured by Canaan Image Systems in Virginia Beach, Virginia, the Cisco system runs on the IBM P.C., X.T., and compatible systems. It costs $29,995 and offers 4,096 different colors and significantly higher resolution than a standard TV image. Using this system, plastic surgeons can scale features up or down, move parts around, add hair, and, according to the company literature, "view the patients with any conceivable physical alteration within a matter of minutes."

"The first thing a patient asks me is how he or she will look after surgery," says Bellin. "A machine that can help



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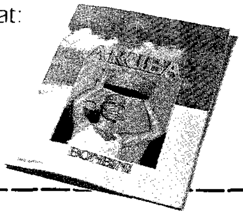

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me create a realistic picture is a very powerful tool."

Another computer-graphics system for cosmetic surgeons is currently being developed by Nancy Burson, the New York computer artist who designed the digital-composite technique used by the FBI to update photographs of such missing children as Etan Patz. Her new program will incorporate her patented "facial warping and stretching" process to make minute adjustments in the contours of the face so that the alterations look completely natural. Burson is working closely with New York plastic surgeon Dr. Barry Weintraub and hopes to market the system in the next three months. Says Weintraub, "This can be used in virtually any application that requires visualization: from dermatology to reconstructive surgery after a mastectomy, from ophthalmology to rhinoplasty [nose jobs]."

Still, Dr. David Hemmy, a neurosurgeon at the Medical College of Wisconsin in Milwaukee and a proponent of new imaging technology, cautions that the field is young. The real goal, he says, is to create quickly generated high-quality images for precise anatomic study, not just *Star Wars*–style special effects.

Best Bytes

Disco Diskette: TECH SKETCH, A SOFTware company in Fairfield, New Jersey, is making a digital overture to Commodore-computer owners across the land. Music Port turns the computer into a miniature recording studio with the ability to compose, play back, record, synthesize, and even double-track music. Digital ditties up to ten minutes long can be stored on a diskette. Unlike many musical programs, Music Port does not use the computer keyboard; rather it includes a small piano keyboard—37 keys and three octaves—that plugs into the computer. It's $149 from Tech Sketch, Inc., 26 Just Road, Fairfield, New Jersey 07006 (201-227-7724).

Digital Design: Jackie Shapiro, a New York fashion designer (formerly with Fiorucci in Italy), says she has come up with the world's first clothing generated by a Macintosh computer. Her new line of sportswear, called Garb, was created using the mouse and menu of the popular Macintosh—and her own fashion smarts. Shapiro calls her system "Wear Ware." It has specialized files for storing body types, silhouettes, shapes, and patterns—from coats to cuffs, from measurements to miniskirts. Clothes in the Garb line, which range in price from $30 to $120, come complete with a tag that says COMPUTER GENERATED. Some of the clothing will be available at Bendel's. Garb, c/o Shapiro, 161 East 61st Street, New York, New York 10021 (212-355-1276). ▬

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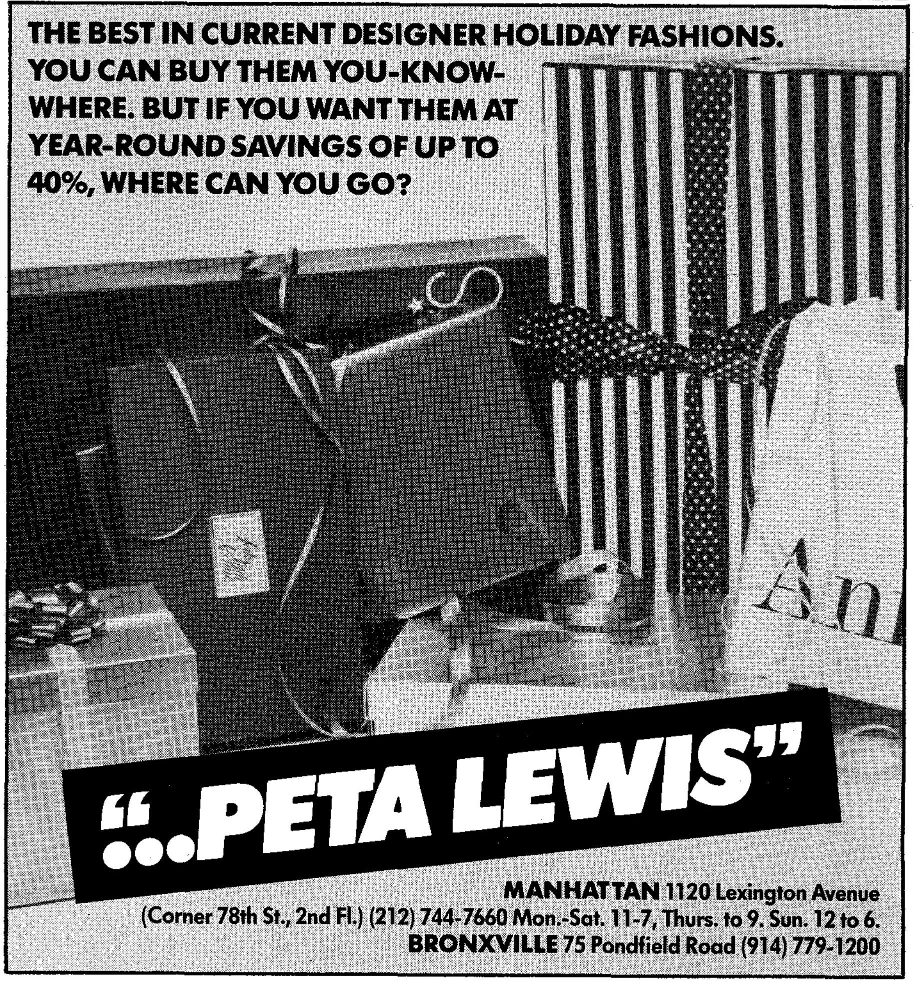

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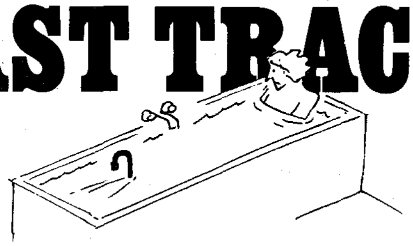
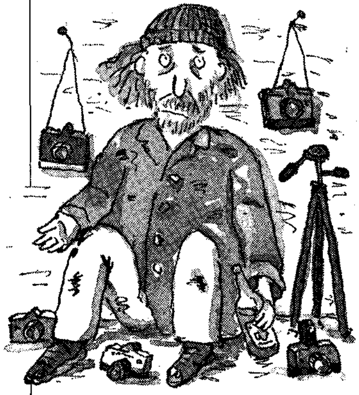


LOCAL HERO

Photo Finish

TWO PHOTOGRAPHERS who share a top-floor studio on West 17th Street got an unpleasant surprise the other morning. During the night, someone had broken in through the skylight and taken $8,000 worth of cameras and other equipment.



"That effectively closed us up," says Bill Martin, one of the photographers. "We didn't have any idea who did it."

Around noon, the photographers' assistant, a young man named Gale, was walking down a street near the studio, feeling despondent about the robbery. Because one of the photographers Gale works for also runs a soup kitchen, he knows a number of the homeless in the neighborhood. One of them—a thirtyish man with a ravaged face—approached him.

"You look like you've seen a ghost," the man said.

Gale told the man what had happened. The homeless man, whose name is not known, listened carefully, and said he'd see what he could do.

"I guess he plugged into his network," Gale says.

At 2:30, Gale returned to the studio and found the stolen equipment back in place. Gale's friend from the street had discovered that another homeless man had taken the cameras, and he found the equipment. Later on, he brought the thief to the studio.

The photographers decided not to turn the burglar over to the police. Instead, he was taken to Narcotics Anonymous.

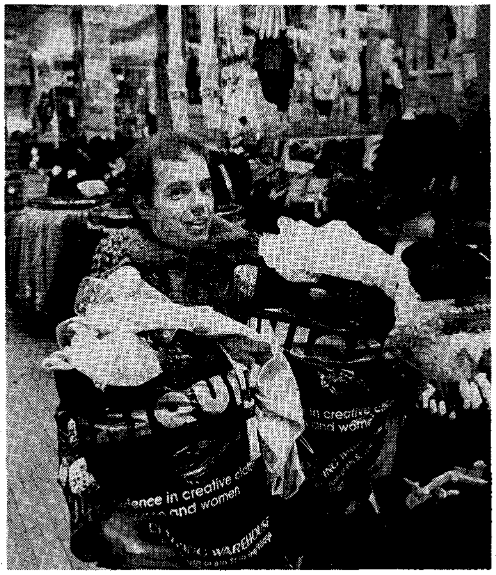
The homeless man who brought back the cameras refused a reward, though. The photographers say they haven't seen him since the incident.

"He's just not the kind of guy that hangs around," Bill Martin says. P.B.

BRIEF LIVES

WEARING WELL

"I'VE BEEN IN THE BUSINESS LONGER THAN anyone. I'm the grandfather," Harvey Russack was saying over drinks at Garvin's the other day. Although just 38, he's not far off. When Russack opened the Unique Clothing Warehouse in 1973, lower Broadway was a dingy strip of warehouses and factories.



Russack started by selling antique clothing, then moved on to military surplus, work clothes, athletic gear, institutional wear, and, these days, newly manufactured "old" clothing. He credits *The Sting* for his early success. Unique was the only store (other than the Salvation Army or thrift shops) with vintage clothing for men. But with *Annie Hall,* Russack reminisces, "we blew the market wide open. I still get chills when I think about it."

What excites Russack these days is his second Unique store ("the first specialty department store on lower Broadway"), which opens this Friday. A twenty-year lease on the old Wanamaker garage has given him 26,000 square feet of space just three doors up the street from the original Unique, which remains. There's ample room for a new line of "fashion" clothing—New Wave, upscale, a bit more formal, but still at "cheap chic" prices. Androgynous stuff: laced boxer shorts and undershirts dyed rainbow colors and meant for men. Futuristic wear: a clear-plastic vest stuffed with housing insulation. And there's also room for Unique Props: a jumble of housewares (cobweb brooms in crazy colors), ancient hotel china, army-surplus blankets dyed sherbety shades, and vintage Catskills porch furniture.

For the new place, Site Projects, known for its Best Products building in Houston and its other playful, innovative architectural designs, has come up with a weather barrier instead of the standard storefront window, and a grid floor that will extend right to the gutters of Broadway.

The store itself is divided into two levels. The lower one looks much the same as the original store—aisles stuffed with clothing and people, flashing lights, a high-tech interior "junked up" with handmade cardboard signs. But hanging above the chaos are "clothing sculptures" that depict scenes from Woodstock, Kent State, and peace marches. Which is certainly fitting. For in the early days, shopping at Unique was itself a form of protest.

CORKY POLLAN

Photograph by Lynton Gardiner. Illustrations: top, Guy Billout; left, Paul Meisel.

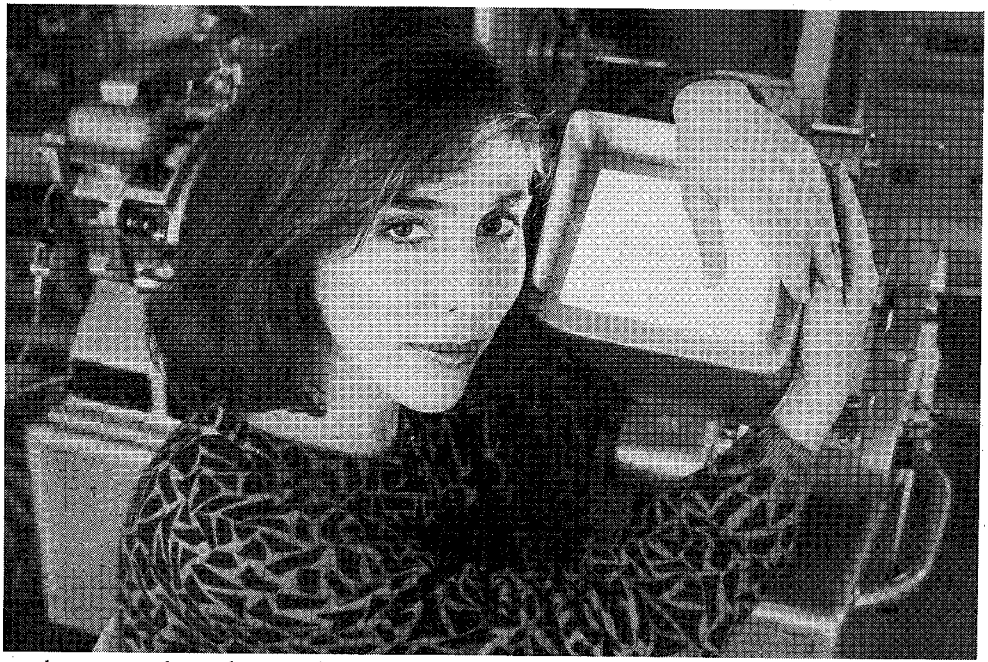
ON LOCATION

SUSAN SEIDELMAN'S TRUE GRIT

SUSAN SEIDELMAN DOESN'T look like a movie director. To begin with, she's too short—five feet at best. Still, less than a fortnight ago, the 31-year-old director finished shooting *Desperately Seeking Susan,* her second feature, and the first produced by a studio, Orion. ("This isn't really a Hollywood movie," she promises.)

Seidelman's first film, *Smithereens,* made for $80,000, was a cult hit in 1982, and it prompted producers Midge Sanford and Sarah Pillsbury to send Seidelman a copy of a script they had optioned called "Desperately Seeking Susan." ("I liked the title," says Seidelman.) *Smithereens,* the story of a girl from New Jersey living in the East Village who longs for stardom, was shot on East Village streets, in tenement apartments, and around the bombed-out West Side Highway. Says Sanford, "We thought she would have a unique take on New York, not the New York that a lot of people see—the Plaza, or Bergdorf's."

Seidelman made *Smithereens* just three years out of NYU film school, getting funding "from anyone who would give me money," and gathering a cast and crew made up of NYU colleagues and "interesting people" who worked for deferred salaries. She thought that *Smithereens* would "play maybe two weeks at the Agee room," but it became the first independently produced film to make the main competition at the Cannes Film Festival. In New York, it lasted at the Waverly for "a bunch of months," and was widely celebrated by the critics.



Growing up just outside of Philadelphia, Seidelman planned to become a fashion designer. But in her second year at Drexel University, she realized that she'd have to spend her remaining semesters taking sewing classes. "I refused to sit in front of a sewing machine for two years," she says. So she enrolled in a film class, and "something clicked."

After graduating from Drexel and spending time at a UHF television station in Philadelphia, she headed for NYU's film school, where she developed an interest in movies that examine the nature of identity. When Sanford and Pillsbury sent her the script for *Susan,* she was immediately interested. "I was intrigued with the idea of an interior and exterior person," she says. *Susan* is the story of Roberta, a bored housewife who follows a romance conducted through a series of personal ads that begin, "Desperately Seeking Susan." Eventually, Roberta assumes Susan's identity.

The cast was made up of experienced actors, including Rosanna Arquette (as Roberta), Laurie Metcalf, and Aidan Quinn, and what Seidelman calls "characters"—the singer Madonna (as Susan), comedian Steven Wright (as an "existential dentist"), and such downtown cult figures as Richard Hell, John Lurie, and Anne Carlisle.

It was the first time that Seidelman, who has "never lived above 9th Street," worked with "actors who were different from the characters they were playing. I know zippo about acting."

What she does know is how to get a certain "grittiness" on film. At one point, Orion tried to move the filming to Montreal in order to save money; Seidelman fought to keep it in New York. "You could fake New York with Montreal, but you could never fake it right," she says. Her extras were for the most part real people. "You could have actors play street punks, but I hate that—actors dressing up in Halloween costumes."

The film was shot on locations ranging from the Audubon Ballroom in Washington Heights (where, as we talked, appropriately seedy old men and garishly made-up young women in sequins ate lunch and read *Variety* while waiting for their scenes) to a beauty parlor in Manhasset. "I want a certain truthfulness to a world and the people in it," Seidelman says.

And although this time Seidelman had a budget of $5 million, she says, "It doesn't feel all that much different in some bizarre way. Everything is magnified by the amount of crew, but the same decisions have to be made." Then she pauses and adds, "I didn't have to make coffee." AMY VIRSHUP

PRICES

HERE'S WHAT A traditional Thanksgiving turkey dinner with all the trimmings costs around New York this year:

☐ At Tavern on the Green (67th Street and Central Park West), $26.50 per person.

☐ At Horn & Hardart Automat (200 East 42nd Street), $7.50 per person.

☐ At Café des Artistes (1 West 67th Street), $48 per person.

☐ At Empire Diner (210 Tenth Avenue), $9.50 per person.

Photograph by James Hamilton.

AMENITIES

By Cable Possessed

IN THE EARLY 1970S, CABLE-television subscribers in Manhattan were only too happy to pay for the luxury of seeing the occasional Knick game and the almost continuous showings of the 1936 film *The Green Pastures*. These days, cable offers a much broader range of programming, but many customers are a lot less happy.

The main problem, according to people who subscribe to either Group W Cable or Manhattan Cable Television (the only cable systems available in Manhattan), is service. Judith Harris, a Merrill Lynch systems analyst, who lives on the Upper West Side, complains that her reception on Group W is often bad. Sometimes, she says, service in her building will be out for three hours (Group W will reimburse customers only if service is out for 24 hours or longer). When she calls the company, Harris often has to wait up to ten minutes before getting a recording. Five to ten minutes later, she will get a live representative who is rarely aware of the problem, even if the outage is blockwide.

"We don't have a computerized system for monitoring all our units," says Don Mitzner, president of Group W Cable in Manhattan. "Technology has moved a little faster than we have. But we do have people to respond to customer calls."

John Gault, president of Manhattan Cable, says his company has improved its response time to complaints, but many subscribers are still displeased.

"It's just so irritating that you can't go to another service," says one Manhattan Cable subscriber. "I've never gotten acceptable reception for SportsChannel, and I've complained to the company a half-dozen times."

The options *are* very limited. People living above 79th Street on the West Side and 86th Street on the East Side can get only Group W Cable. The rest of Manhattan receives only Manhattan Cable. The high cost of underground wiring has effectively kept other companies out of the borough.

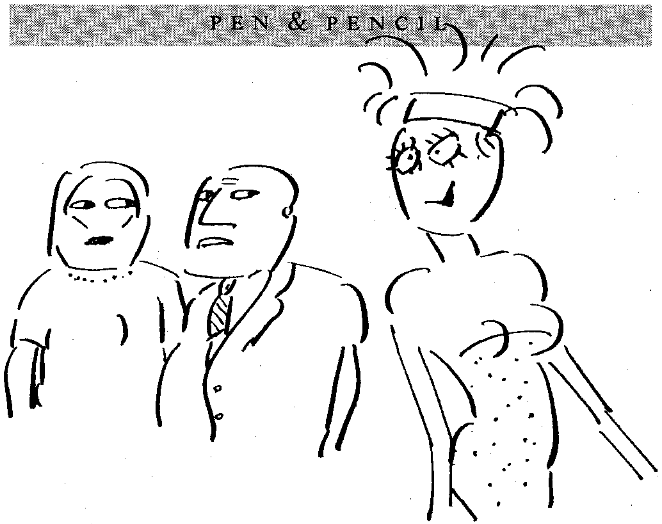
The upshot of this is that subscribers can get only the channels offered by the company that serves them. Group W customers cannot get Cinemax or USA Network, and people with Manhattan Cable cannot get Showtime, the network that recently signed an exclusive contract with Paramount for the rights to such films as *Trading Places* and *Flashdance*. Both Group W and Manhattan Cable say they are trying to expand so they can carry all the popular stations.

Soon, consumers will have yet another reason to complain. A bill recently signed by President Reagan will allow Manhattan Cable and Group W to charge more for basic service.

"It's just another aggravation," says Judith Harris. "But I'll probably keep my cable service anyway. I need it just to get good reception."

PETER BLAUNER

PEN & PENCIL



"Eunice tells me she is high on life."

ANTHONY HADEN-GUEST

NIGHT CRAWLER

A Latin in Manhattan

THE LATIN QUARTER LOOKED black and glimmery. Three show girls were going through their paces onstage, beneath a horseshoe of colored lights. The music ceased with a gulp. "Okay! Group two, please!" called a short-haired young woman cracking an imaginary whip.

The first Latin Quarter was opened by Barbara Walters's father, Lou. It closed in 1968, but this week, it is being reopened by a 27-year-old impresario, Steven Kent Goldberg, at 200 West 48th Street, its original address. The audition was for Miss Latin Quarter, and the judges included two soap-opera stars and me.

"Is anybody here a New York native?" asked a TV person. Oh, yes, he was told. A blonde woman started asking the contestants where they were from. "Atlanta," said the first. "Vegas," said the second. "Washington," said a third.

The Latin Quarter in Lou Walters's day

The choice was now down to seven. They wore original Erté costumery, unearthed in Boston, that clutched their tenderer parts with rococo, crystalline growths. "Do I look as naked as she does?" asked the Washingtonian, Shari, nodding toward a neighbor.

It was down to three: Shari, Teresa from Vegas, and the lengthy Atlantan, who is called Madonna Christian. This week will see Miss Latin Quarter emerge in all her finery.

ANTHONY HADEN-GUEST

RUTH RECOMMENDS

BY RUTH GILBERT

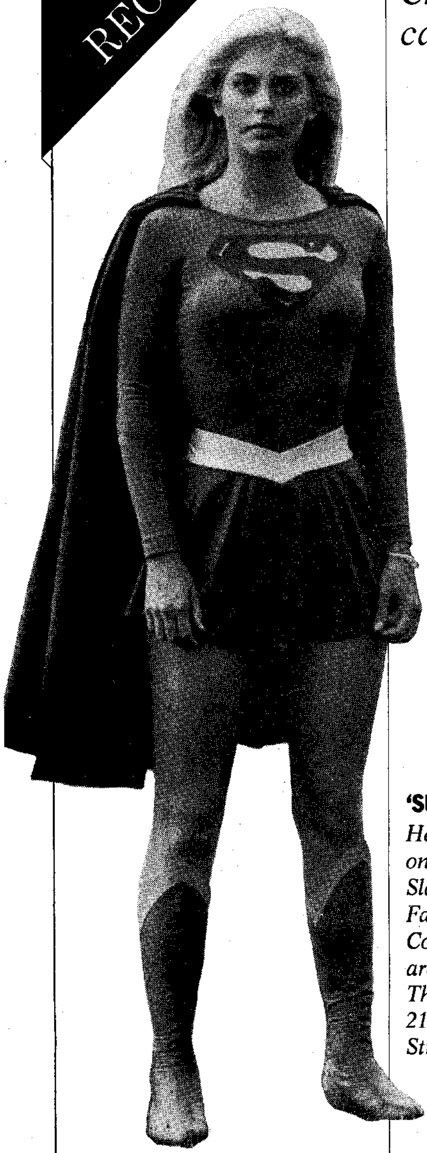
The CBS All-American Thanksgiving Day Parade is featured November 22 on Channel 2 from 9 a.m. to noon (just in case you're kept busy at home).

'A WOMAN OF SUBSTANCE'

Jenny Seagrove and Barry Bostwick build a huge international business empire in this mini-series, which premieres November 26 at 8 p.m. on Channel 11, then continues December 3 and 10.

'THE ERTE 92ND BIRTHDAY RETROSPECTIVE'

Diva, *a bronze sculpture by the Art Deco master, is one example from the largest collection of Erté's works ever assembled. See it at the Dyansen 57 and the Dyansen of SoHo through December 30.*

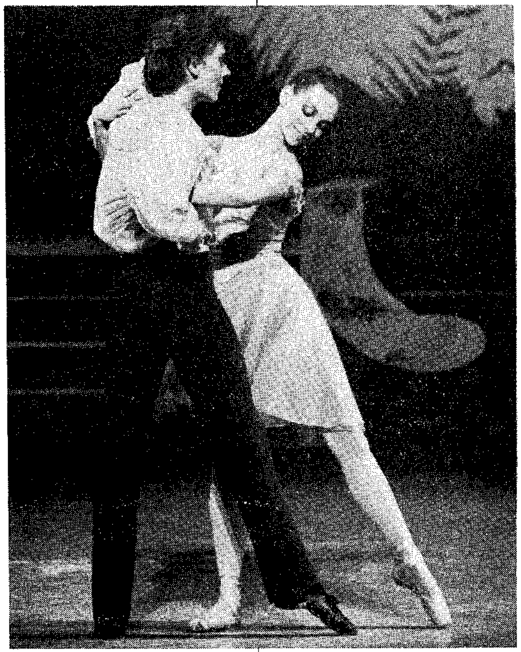


'SUPERGIRL'

Her first great adventure on Earth features Helen Slater in the title role. Faye Dunaway, Peter Cook, and Peter O'Toole are also highly visible. The film opens November 21 at the Loews 34th Street Showplace.

JONATHAN SCHWARTZ'S 'ILLUSIONS'

The popular D.J. sings songs by his late father, Arthur Schwartz, and tells tales of his career. See him at Michael's Pub through December 8.



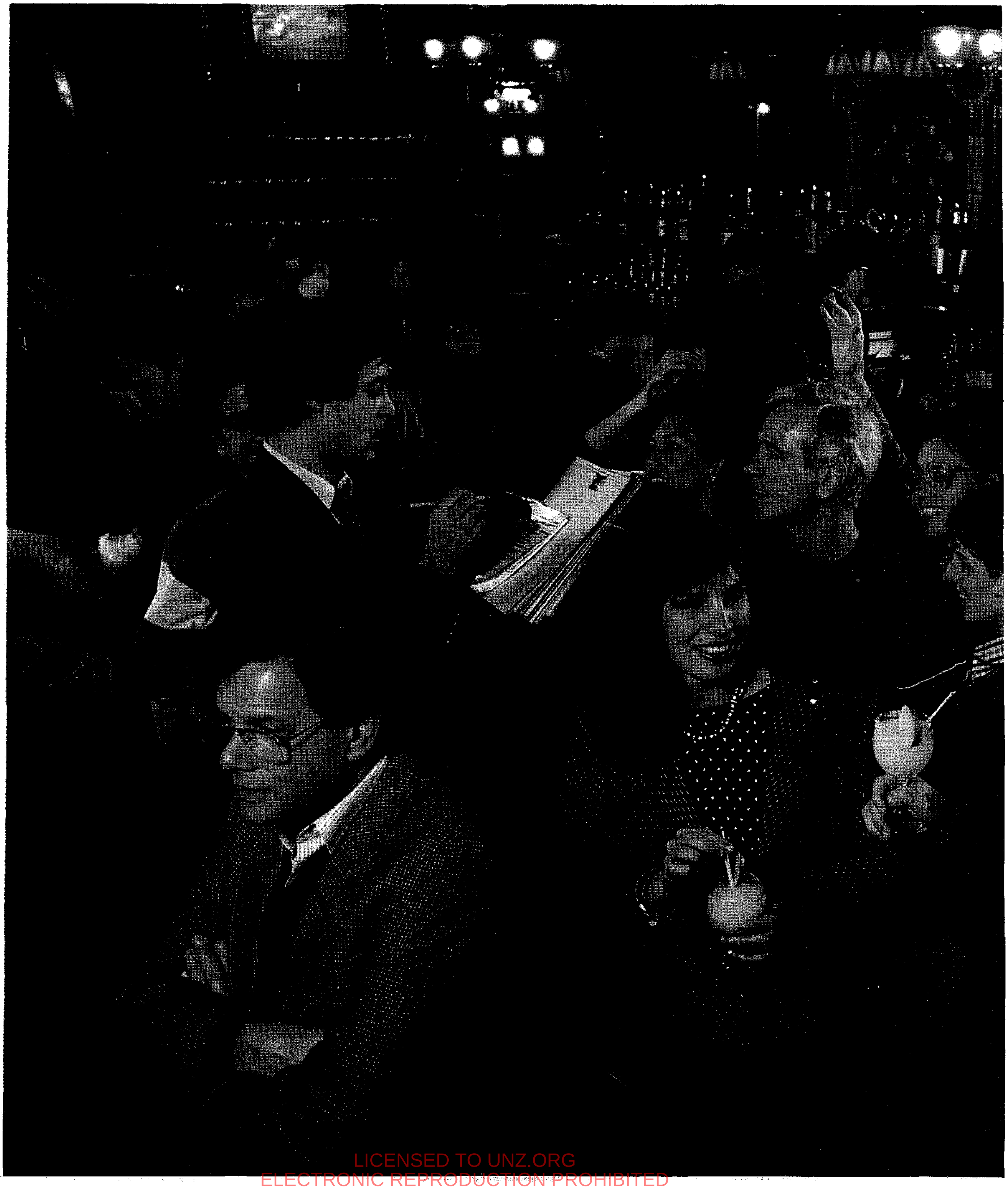
NEW YORK CITY BALLET

It's back at the State Theater, and ballet enthusiasts are ecstatic. The season begins November 20, and is full of favorites. Ib Andersen and Stephanie Saland (above) are featured in A Schubertiad *on November 23.*

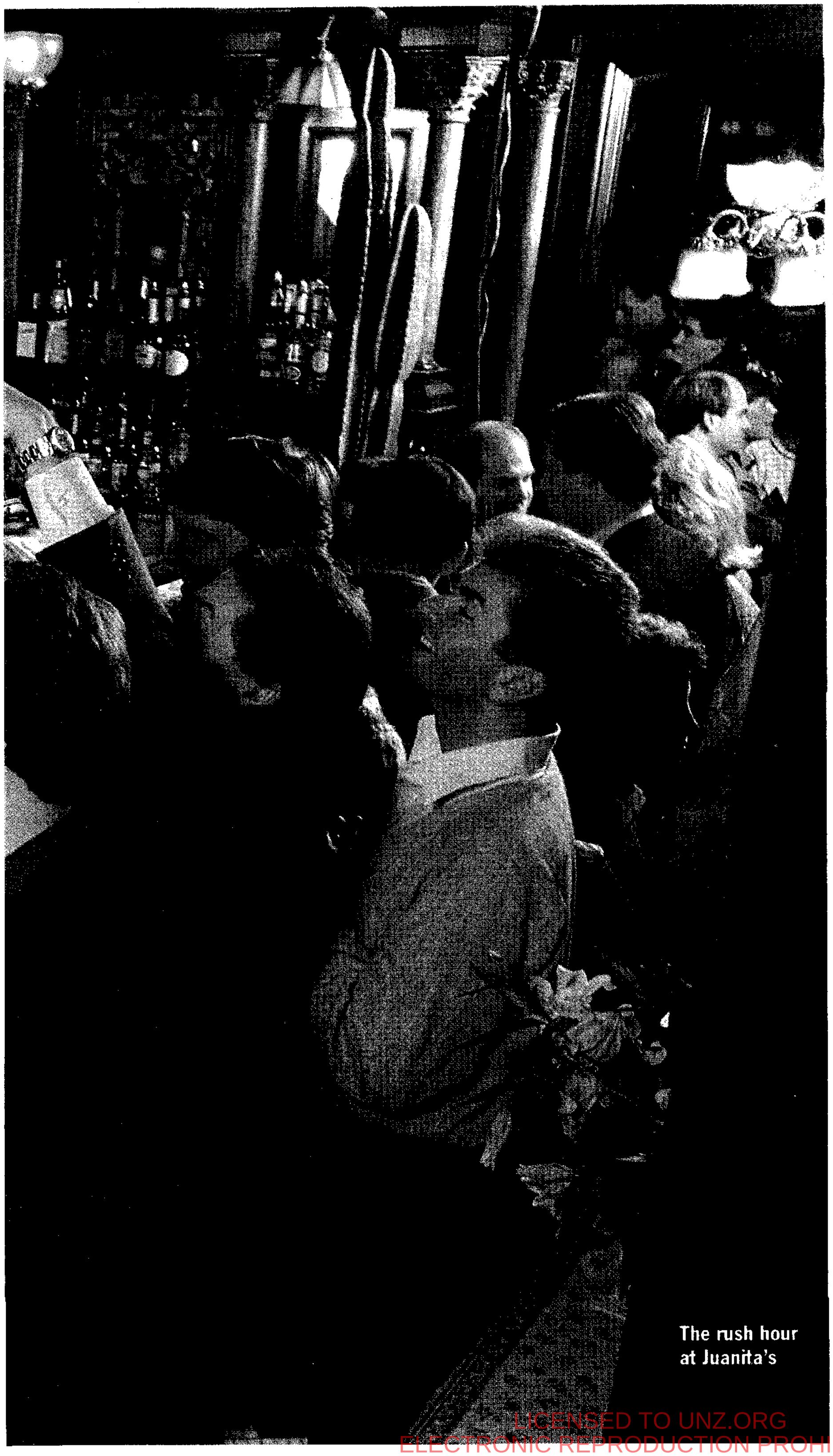
Photograph, bottom right: Steven Caras.

SEX, EXERCISE, AND APARTMENT HUNTING CAN'T MATCH

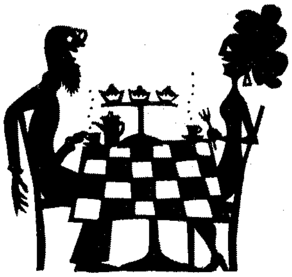
RESTAURA



NT MADNESS



The rush hour at Juanita's



BY PATRICIA MORRISROE

THE CUSTOMERS ARE LINED up on the street, waiting to get into the newest Italian restaurant on Third Avenue. Those fortunate enough to reach the bar drink Bellinis, a concoction of champagne and peach juice, and exhale cigarette smoke onto the plates of pasta on the tables below. Those lucky enough to be sitting down ignore the smoke and concentrate on the aesthetics of their pumpkin-filled tortelloni in tomato cream sauce.

They can't hear one another because the restaurant's hard edges pump up the noise level. They can't move because there isn't any room—the place is the size of a Laundromat. They eat under the blinding glare of an overhead light. After 45 minutes of waiting and 35 minutes of dining, they hand over $85 and walk out the door.

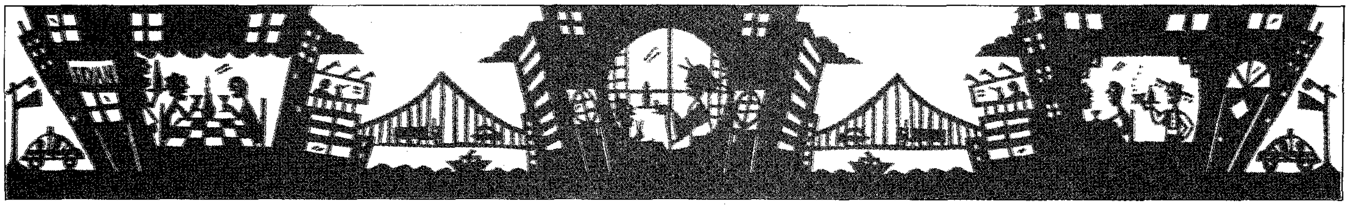
"What's it like?" asks a woman who has been waiting in line outside.

"The Lexington IRT," a customer replies.

"Thanks," the woman says, elbowing her way through the door.

New Yorkers are in the grip of restaurant madness. Never before have so many people spent so much money on eating out. Popular places are jammed, and *everybody* is talking about food. A New York telephone operator was recently asked the number of the Yellow Rose Cafe. "It's 595-8760," he said. "Order the pork chops."

It used to be that the only people so obsessive were professional food groupies who made their living on the restaurant scene. Now the ranks of foodies have swelled to include people like ABC



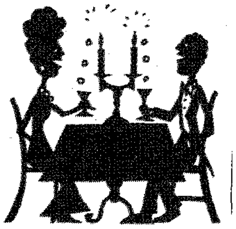
executive Patty Newburger, who goes to nearly every new place. “Maybe it’s neurotic,” she says, “but I’m constantly searching for the perfect restaurant. I have a list of criteria that includes everything right down to the temperature of the bread. I haven’t found the right place yet, but I’m visiting another new one tomorrow night.”

Penny Greene, whose husband owns Greene Luggage, hasn’t eaten a meal at home in five years. “I’m thinking of turning my kitchen into a huge walk-in closet,” she says. “The only time I cook is when I throw a steak in the broiler for the dog.”

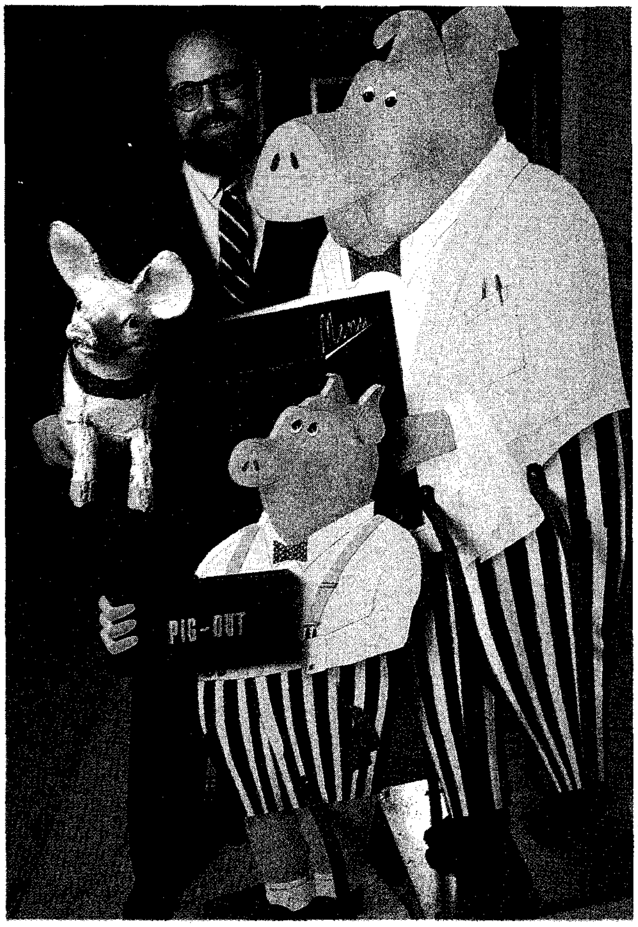
New York has always been a thriving restaurant city. But experts agree the current flurry of activity is unprecedented. (The New York Department of Health issued 12,800 restaurant permits in 1982, and 14,445 in 1983.) Within the TriBeCa area alone, at least a dozen new restaurants have appeared in the past year and a half, including Ecco, Le Saint Jean des Prês, the Sporting Club, Café Americano, and El Internacional.

And the city’s new and upcoming restaurants are exuberantly varied, from basic chicken-potpie cafés to elaborate Catalan tapas bars that feature octopus, pig’s ears, and grilled sardines. The names tell the story: Petaluma, Jams, Positano, Petrossian, Seryna, Mezzaluna, Prima Donna, Scarlatti, Sistina, Yellow Rose Cafe, America, Diane’s, Jezebel, Hometown, An American Place, Café Marimba, Caliente Cab Company, Juanita’s, and Pig Heaven.

What is most striking, though, is the role restaurants have assumed in people’s daily lives. In the past, most people (except the rich) ate out only on special occasions. Now, for an increasing number, the home-cooked meal is the special occasion, while the $75 dinner for two has become commonplace. (Actually, given that restaurant prices have gone up 10 percent in the past two years, the average dinner for two at a stylish New York restaurant now runs between $75 and $150.) Oblivious to their budgets, many middle-class New Yorkers go out for dinner at least four times a week. “Even when I can’t afford it, I still do it,” says Maureen O’Sullivan, a free-lance production coordinator. “Whether it cuts into my income isn’t the issue. Restaurants have become one of those built-in necessities, like telephones and electricity.”



“This is what happened to all the freaky people from the sixties. They opened restaurants.”



Pig Heaven’s Ed Schoenfeld

There are any number of reasons why so many people have become so crazed about restaurants. One is a social revolution that has been building for the past two decades. More and more people feel entitled to what was once the preserve of the wealthy, and in accommodating these people, restaurateurs have democratized dining. You no longer need to read French to order haute cuisine. Nor is it necessary to sit on red-velvet banquettes in order to enjoy good food. Many of the newer restaurants, such as Jams, pride themselves on a relaxed atmosphere that encourages diners to ask questions about what they’re eating.

The wide availability of first-rate food has created a heady sense of discovery. “To hear all the talk, you’d think foie gras was just invented,” sniffs one middle-aged gourmand. But for affluent baby-boomers, who grew up on Big Macs and peanut-butter sandwiches, gourmet food is a new, titillating experience.

Dining out has also become a necessary social ritual. The kitchens of most New Yorkers are cramped, and dining rooms, if they exist at all, are often converted into nurseries. Even if people *do* have a dining-room table, there may not be a family to sit around it. With the city’s large single and divorced population, the restaurant functions as a kind of extended home. “Even when I go out to dinner with a date,” says one 39-year-old divorcée, “I always make sure I tip the maître d’. The men may change, but the maître d’s remain the same. It’s important to establish ties.”

“This whole phenomenon is not so much about food,” says writer and film producer Jane Becker, who is making a series of specials on food and culture. “It’s really about our urban social structure. It’s about who we are.”

DICK BRASS, A SUCCESSful 33-year-old computer entrepreneur, points to a Plexiglas cube that sits on his coffee table. Suspended inside are several reddish objects that resemble moon rocks. “My kidney stones," Brass says. "That's what happens when you eat too many rich foods." That hasn't stopped Brass from going to restaurants about four times a week. He used to go every night, but that was before his wife, Regina Dwyer, enrolled in medical school. She's usually busy with her studies, so tonight she's eating take-out food from a four-star French restaurant. "Shhh!" Brass says. "Don't reveal the name. Then *everybody* will want it."

Brass says his fascination with food began in Westchester in 1956. He was sitting at Tung Hoy, a local Chinese restaurant, when his parents dared him to try lobster Cantonese. Brass was five, and up until then, he'd ordered only hamburgers. "I *loved* the lobster," he says. "It was the last time I was afraid to try anything. By the time I was thirteen, and my parents asked what I wanted for my birthday, I said, 'Lunch at Cafe Chauveron and the right to order wine.' "

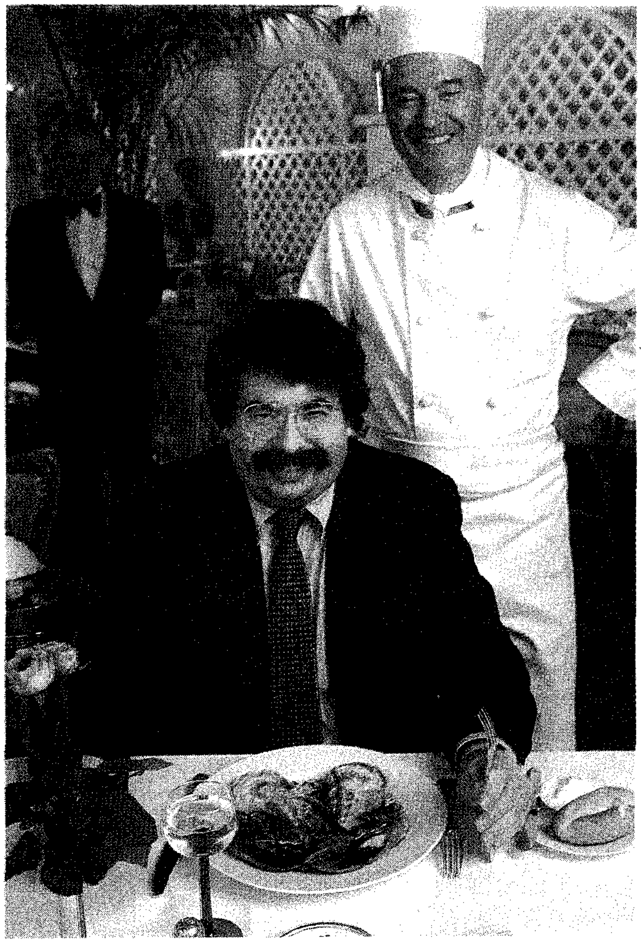
A former reporter and editor at the *Daily News,* Brass once took a job as a restaurant reviewer for WNBC-TV just to support his food habit. Now he has to pick up the restaurant tab himself. But that hasn't stopped him. He goes to Lutèce as often as possible. When he isn't there, he's at the Four Seasons, Felidia, Jams, Pig Heaven for Chinese, Smokey's for ribs, and John's on Bleecker for pizza. He also visits just about every new place that opens.

"I'd much sooner go to a restaurant than do almost anything," Brass says. "The lines at movies are impossible. Museums aren't open at night, and theater is terrible and overpriced. Restaurants are the best entertainment in the city. Give me a choice between foie gras and a theater ticket and I'll choose foie gras every time. Last week, I spent $70 to see *Glengarry Glen Ross,* and afterward I felt depressed and awful. But after I eat foie gras, I'm in a wonderful mood for hours."

Like Brass, Jay and Tricia Mitchell see restaurants as their main source of entertainment. Though they have a two-year-old son, they still try to go out four nights a week. "I know about new restaurants long before they're reviewed," says Jay Mitchell, who owns a clothing business. "When I'm in the sauna after playing tennis, what do you think all the guys are talking about? They're not talking sports—they're talking restaurants."

Four years ago, the Mitchells discovered Trastevere on East 83rd Street. "We really liked it, so we went seven nights in a row," he says. "By the end of the first year, we had eaten dinner there a hundred times. Now we know the whole family, so when they opened Lattanzi down in the theater district, we started going there too. [Trastevere has also opened Trastevere 84 and Erminia on the Upper East Side.] I like it best when Paolo, my favorite brother, does the cooking. I'll call up and say, 'Paolo, I'm coming over tonight. Save me the porcini mushrooms.' "

Mitchell, who frequently flies to Europe on business, credits travel for his increasingly sophisticated palate. "When we eat in Paris or Florence," he says, "we're usually inspired to duplicate certain tastes when we return home. I go to Italy at least three times a year, and I've developed a feeling for authentic Italian cuisine. In Genoa, the basil tastes different. It really does. And I can recognize it."

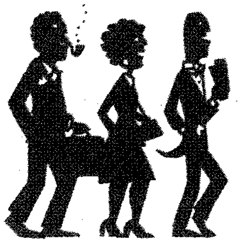


Dick Brass at Lutèce

It wasn't always that way. Before Mitchell moved to Manhattan eleven years ago, he lived on Long Island and never went to restaurants. "As far as I was concerned, there weren't any," he says. He doesn't remember going out with his parents either. "When I was growing up," he says, "we had every meal at home. But it was different then. Our parents ate to live. We live to eat."

THIS DISTINCTION IS PARticularly apt for members of the baby-boom generation. Nearly one third of the population, they are fueling the restaurant craze. Unlike their parents, most of whom believed in saving, they have few qualms about spending money. Two thirds of baby-boom wives work, and they rarely have more than two children. And having a small family leaves more money for eating out.

But such people don't want to eat just anything. They pursue excellence in their foods the same way they demand top-of-the-line computers and natural-fiber clothing. *BusinessWeek* called them the Boutique Generation, and what they want is "boutique cuisine." Weaned on Wonder bread and canned vegetables, they graduated to whole wheat and bean sprouts, and finally to croissants and sun-dried tomatoes. Gourmet delis cater to this newfound sophistication by serving take-home portions of pasta primavera and curried-chicken salad.



"Give me a choice between foie gras and a theater ticket and I'll choose foie gras every time."

When people can get homemade pasta at the corner store, they're going to want more than spaghetti with meatballs at a restaurant. "The old 'eat it, beat it, and burp' days are gone," says Don Karas, president of Bill Communications, which publishes *Restaurant Business* magazine. "People aren't eating just to fill their stomachs. They're not only looking for great food but they want an attractive plate presentation and a perfect environment. Dining out has become an artistic experience."

"Having models hang out in your restaurant isn't enough anymore," says architect David Rockwell, who designed Sushi Zen and the new Sushi Palace at

Photographed by Ted Hardin

FOIE GRAS IS THE NEWEST STATUS SYMBOL.

Studio 54. "Consumers want architecture that is innovative and makes them feel special."

Designer Sam Lopata laments the current trend. One of the hottest names in restaurant design, he is responsible for Café Seiyoken, Pig Heaven, Prunelle, and the soon-to-be-opened Café Marimba and the Safari Grill. "There's such competition in the business that every restaurant has to be a design piece," he says. "Each one has got to be more costly and more spectacular. The architecture has become as important as the food. I think that's wrong. Everybody is going overboard. Restaurants shouldn't be taken so seriously. They're supposed to be fun."

But it's rarely fun for the owners. Two out of every three new restaurants fail, and the slightest errors in judgment can wind up costing thousands of dollars. "We used to have a saying that a classic restaurant was one that stayed open during the life of a ten-year lease," says restaurant consultant George Lang, who owns Café des Artistes. "Now you become a classic if you last a couple of years."

Part of the problem is the high cost of construction, which can run from $125,000 to $2 million. On the high end of the scale, Sea Grill, the American Festival Cafe, and Savories, all part of the new Rockefeller Center complex, together cost an estimated $22 million. Normally, however, experts calculate the construction costs at $100 to $300 a square foot. "Of course, you have to factor in the extras," Lang says. "The bar can run as high as $75,000, and the air conditioner is another $75,000. Unless you know what you're doing, you can easily have a financial disaster on your hands."

"Opening a restaurant was one of the toughest things I've ever done," says Jerome Kretchmer, co-owner of the popular Gotham Bar and Grill. Kretchmer, a real-estate developer, came up with the idea in January 1983. "Basically, I wanted something big," he says. "I'm six foot four, and I was tired of feeling cramped in restaurants. I had this vision of a nice, airy place, kind of like a high-tech banquet hall."

With three partners, Kretchmer raised $1 million and then went shopping for an affordable space. He settled on an antiques gallery on East 12th Street that had once been a drug rehabilitation center. "It was dark and rundown," he says. "But it had 5,000 square feet, and I figured all I needed was an architect to transform the place."

After an extensive search, including a much publicized design contest, Kretchmer selected Jim Biber of Paul Segal Associates. Biber, who was given a budget of $650,000, spent four months on the plans before any construction took place. Meanwhile, restaurant consultant Barbara Kafka was working on the menu and the table design.

From start to finish, it took fourteen months. "Everything ran pretty smoothly," says Kretchmer, "and I think a good part of the reason is that I worked with professionals who knew what they were doing. But we had fights all the time. There was a lot of screaming and yelling. People stamped their feet and threw temper tantrums. I'm happy with the results, although I never got my high-tech look. Oh, well . . . maybe at my *next* restaurant."

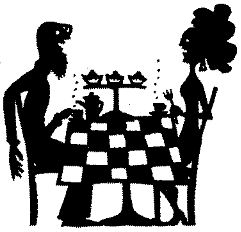
Sybil Broyles thought that San Miguel, her Mexican restaurant on Third Avenue, would be open by mid-October. But there were unexpected problems. "We color-coordinated the carpet to the paint, and they sold the last roll of carpet," she says. "We had to redo our color scheme. We spent months designing our own china, and then at the last minute, we were told it wouldn't be ready on time. We had to pick out totally new dinnerware. To top it off, our beautiful ceramic tiles broke when an Aeroméxico flight hit the landing strip. We had to send the little pieces back to the factory at San Miguel."

Now the restaurant is scheduled to open the first week in December. "If it doesn't," says Broyles, "I'm going to jump out a window."

All this attention to detail—though nerve-racking to owners—is important to the baby-boom audience, for whom food is a serious business. Though they may have more disposable income than their parents had, they find it hard to afford the kind of homes they grew up in. They can, however, afford "taste."

"We had a ten-room apartment on Central Park West," says one man, "but my parents were totally ignorant about fine food. I live in a closet these days,

Jams' chef and co-owner Jonathan Waxman



"People want to know where we get our chickens. You couldn't do that in the old restaurants. They were like dining in a church."

Illustrated by Diana Bryan.

but at least I've been to just about every great restaurant in Manhattan."

"Restaurants are the middle-class phenomenon of the eighties," explains Becker. "During the fifties, we were obsessed by having a home and a big car. Now we're looking for a different outward manifestation of upward mobility. Because we live in smaller spaces, our place in life is defined not by where we live but where we dine."

Lang agrees. "You can't remain aloof from the restaurant scene if you have any pretensions of being part of the social scene," he says. "Today, you are judged by the kind of foie gras you eat, and the kind of restaurant gossip you speak. Throughout the ages, the status symbols have changed. There was the library, the swimming pool, and the wine cellar. Now it's status to be a personal friend of a three-star chef. We're living in a restaurant culture."

Thirty-four-year-old Alan Frank, who owns Cross Patch, a T-shirt company, goes to restaurants six nights a week. On the seventh night, he orders take-out Chinese. "I know it's crazy," he says, "but I get very uncomfortable if somebody mentions a restaurant I haven't heard of. It's as if I've committed a faux pas."

Recently, Frank has become so interested in the restaurant phenomenon that he opened Dream Street Cafe in the Tudor Hotel. "When I told people I was going into the restaurant business," he explains, "they all said, 'Wow! That's my fantasy.' A few years ago, everybody wanted to be filmmakers. Now they all want to be restaurateurs."

"It's the new glamour business," says Ed Schoenfeld, who together with co-owner David Keh operates four new restaurants, including Auntie Yuan and Pig Heaven. "It's becoming just like Hollywood. There's a lot of money in it, plus you see a lot of stars. I get them all—Liz Taylor, Warren Beatty, Carol Burnett. Last night, Jeane Kirkpatrick was at Auntie Yuan. I mean, that's cool. Okay, I know what you're thinking—like how did a 35-year-old product of the Woodstock generation get to be like this? Well, *this* is what happened to all the freaky people from the sixties. They opened restaurants."

TWENTY YEARS AGO, FEW educated American men and women wanted to become chefs. "It was something you did if you couldn't get any other kind of job," says 34-year-old Jonathan Waxman, chef and co-owner of Jams. "But in the early seventies, people began to realize that working with food was creative and satisfying. Suddenly, it became okay."

"In the sixties, cooking was a way of going back to the earth," says restaurant consultant Joseph Baum, who created the Four Seasons and Windows on the World. "By opening a restaurant, you could participate in something entrepreneurial without being involved in 'big business.'"

As clothes became less conservative, so did restaurants: Elegance gave way to a studied casualness. "In the past, restaurants were intimidating and all-knowing," says Don Karas. "The old-time French chefs had a take-it-or-leave-it attitude, and if you didn't know the maître d', he'd frequently go through a charade of not being able to find your name. Now people get a warm welcome."

Tricia and Jay Mitchell at Lattanzi

"When I'm in the sauna after tennis, what do you think all the guys are talking about? They're talking restaurants."

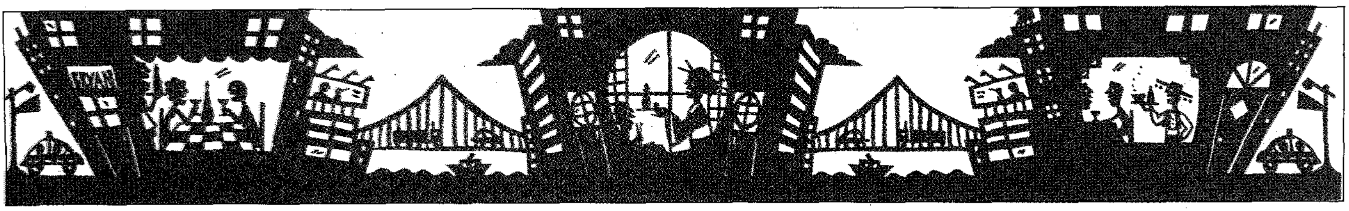
"The feminist and consumer movements had a major impact on the restaurant business," Baum says. "Traditionally, restaurants were extensions of men's clubs. They were dark, woody, and forbidding. A woman couldn't sit alone at the bar, and she couldn't wear slacks. Now they've become light and airy, and generally reflect a society based on professional achievement rather than social status."

Lidia Bastianich, who owns Felidia on East 58th Street, is particularly conscious of making her clients feel comfortable. The restaurant was designed by Antonio Morello, and reflects Bastianich's sense that customers are looking for "cordial elegance." Small and intimate, it projects warmth and festivity, like a dining room on Christmas Day. "I want my restaurant to feel like a home," she says.

Bastianich, who was born in Italy, eagerly plays the mother role, offering discreet advice on food and etiquette. "A lot of times, customers don't know what to do with birds," she says. "They see all the bones and get panicky. They feel socially inept. So I go over to them and say, 'Pick it up. Use your fingers.' Once I tell them it's okay, they relax and have a good time. Americans are so afraid of making mistakes with food."

But any view of American *cuisine* as unadventurous would be badly outdated. Just as U.S. designers have come into their own in recent years, American chefs, led by Alice Waters of Chez Panisse in Berkeley, have revolutionized American cooking. An adaptation of nouvelle cuisine, the New American Cuisine uses high-quality homegrown ingredients, stressing freshness and a simple, straightforward preparation.

Waxman, a Waters disciple, uses many of her cooking principles at Jams. Baby vegetables, glossy and crunchy, are exquisitely presented. Fish is often grilled over mesquite in a large open kitchen at the back of the restaurant. "It's all very relaxed and easygoing," says Waxman, who was out until 11 P.M. the night before, tracking down the "best" lobsters on the East Coast. "Peo-



THE NEW INDULGENCE IS DESSERT, NOT SEX.

ple feel free to wander back into the kitchen and poke their noses into the food. They want to know where we get our chickens, and how we make our desserts. You couldn't do that in the old French restaurants. They were like dining in a church."

RECENTLY, THE NEW AMERICAN Cuisine has spurred interest in a variety of regional specialties: Tex-Mex, Cajun, Creole, and all manner of barbecued ribs. Bill Devens, who co-owns the Yellow Rose Cafe with chef Barbara Clifford, says he is "astounded" by the reception to their pork chops, buttermilk-batter fried chicken, and hand-mashed potatoes. "Everybody tells us the food makes them feel happy," he says. "In many ways, good mashed potatoes are like a fine wine."

This interest in American foods is even being reflected in restaurant décor. There's a new place called America, on East 18th Street, that features a huge wraparound mural with such patriotic symbols as the eagle and the Statue of Liberty. "Food tends to be associated with political phenomena," says Barbara Kafka, "and a whole new chauvinism is manifesting itself in our eating habits. There's a kind of America first–ism in the air, and we're beginning to think that our food is just as good as anybody else's."

As Americans become more secure about their culinary heritage, however, they are adopting a more European attitude toward restaurants. Lidia Bastianich interprets this shift as a move from "eating" to "dining."

"Americans are caught up in the ceremony of food," she says. "They're finally learning to enjoy its pleasures—the way it involves your eyes, nose, taste buds, ears. Certain foods crackle like music. It's a very sensual experience."

It is no coincidence that just as society's preoccupation with sex has abated, people are discovering the joys of eating. The new indulgences are not one-night stands but "Sinful Chocolate Cake" and "Tipsy Trifle."

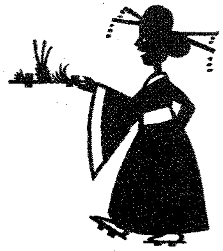
"Today, people are looking for a volcanic orgasm to erupt in their palates," George Lang says. "For so long, Americans have been cursed with the Anglo-Saxon embarrassment toward any sensual experience. They've finally overcome their guilt, and now there's a kind of frenzied excitement in the air."

Christian Petrossian of the French caviar firm calls this "the birth of refined taste." He's hoping that the current food explosion will extend to the high end of the scale, and that people who don't know their caviar will educate themselves at the opulent restaurant he and his brother, Armen, run in the Alwyn Court on West 58th Street. Decorated like a czar's dining room, it features pink-and-black-granite floors, mirrors that sparkle with Deco-inspired designs, and a banquette covered in real mink. Customers sit at tables set with damask linen, Limoges china, and silver caviar *presentoirs* made by Christofle especially for Petrossian.

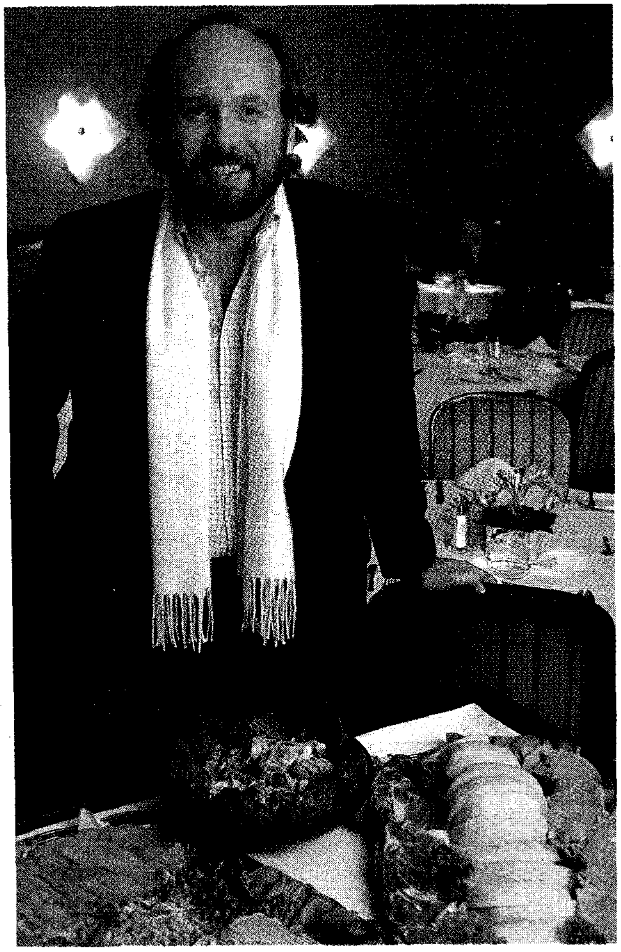
"There's a real revolution in this country," he says. "People are eager to educate their palates. We introduced caviar in France 60 years ago, but up until 5 years ago, New Yorkers weren't ready for this type of restaurant. They were too caught up in the eat-and-run. Now business people can sit at the bar and have a little caviar and a glass of champagne. People need to fantasize. They need to have the right partition between work and pleasure."

Obviously, not everyone can afford beluga caviar at $25 an ounce. But a growing number of people have come to appreciate the dining ritual as an antidote to the pressures of city living. When illustrator Juan Suárez moved to New York from Spain, he was "shocked" at the way people ate their meals. "I was used to sitting down at the table with my family," he says, "but in America, they just grabbed things and stuffed them in their mouths. People work so hard in New York, and they don't even take a break for lunch. They run out for a salad and bring it back to their desks. It's a crazy way to live."

Suárez eats every meal in a restaurant, usually with friends. He says he prefers "small, funky places" in the East Village, where they have "good, honest food. I like restaurants that are still part of the old communities," he says.



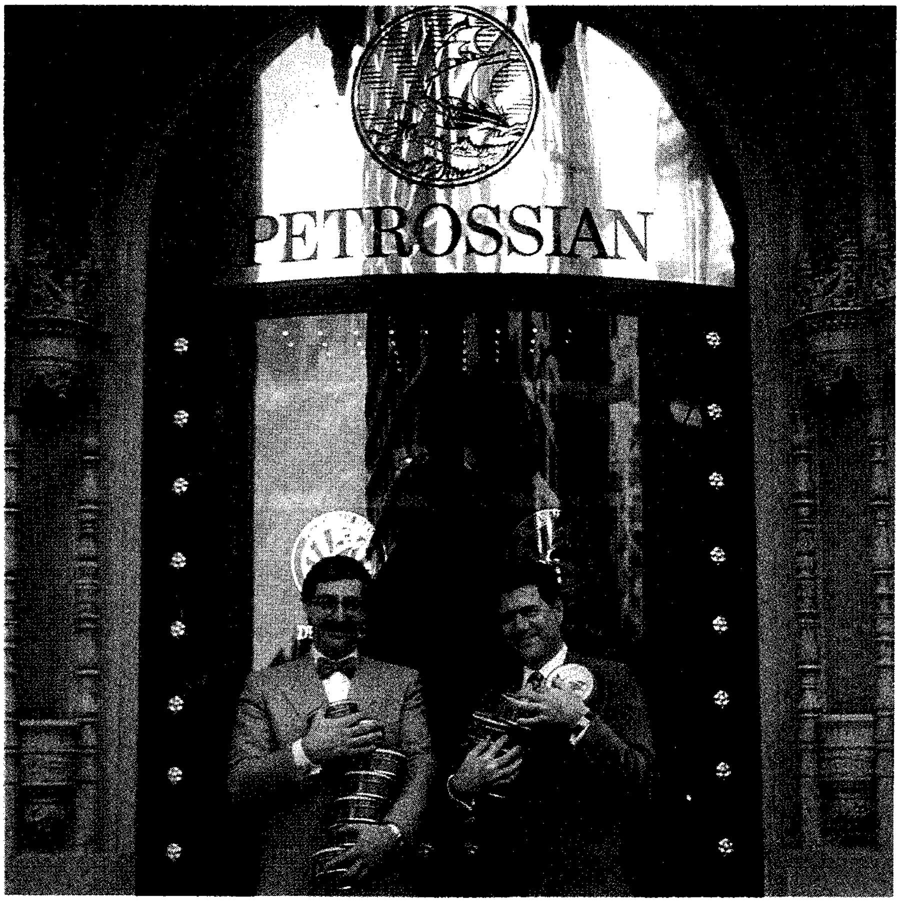
"I get very uncomfortable if someone mentions a restaurant I haven't heard of. It's as if I've committed a faux pas."



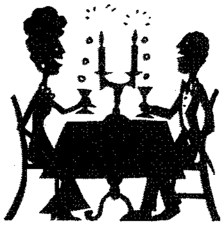
Alan Frank at his Dream Street Cafe

"Some of my favorites are little Eastern European family operations that don't cater to the gentrified crowd. That way, I keep life in New York in perspective. I believe there's a time for work and a time for eating. When you go to a restaurant, you have to take the time out to enjoy your food. At the end of the meal, you feel humanized again."

For Daniel Scheffey, a New York producer of *Entertainment Tonight*, restaurants are also a necessity. He works from 8 A.M. until 7 P.M. and, after that, usually goes to the gym or to a screening. "Scheduling my life is bad enough without factoring in food preparation," he says. "I always eat in restaurants, because I couldn't handle anything else."



Armen and Christian Petrossian in front of their restaurant



"People are eager to educate their palates...to fantasize. They need to have the right partition between work and pleasure."

Although designer Willi Smith of WilliWear has his own cook, he doesn't like to eat at home because it ruins his momentum. "I work real hard during the day," he says, "so if I had dinner in my apartment I'd probably fall asleep after the meal. Going out with friends allows me to maintain my high energy level."

For some, it also allows them to have dinner free. Countless meals are written off as business expenses. Melvyn Master, co-owner of Jams, estimates that expense accounts make up at least 50 percent of his dinner business. "If they were ever outlawed," says Sherman Wildman, a former CBS executive, "at least half the restaurants in New York would file for bankruptcy."

"When I was an associate, we'd always try to work late so we could have dinner on the firm," says a Manhattan lawyer. "After a while, you get used to having somebody else pay for your meals. And the more successful you are, the easier it is to do. These days, a friend will take me out, and then I'll take him out, and we'll both find a way to write it off. Believe me, not many people are shelling out $200 from their own pockets to eat at places like the Quilted Giraffe."

While expense accounts provide an economic cushion, the low vacancy rate in Manhattan is forcing people into restaurants because they can't afford bigger apartments. "Real-estate prices are driving people outside," says Michael Whiteman, who works for the Joseph Baum Company, "because they can't socialize with their friends in tiny one-bedroom apartments."

"Every time I walk in the door," says Juan Suárez, "my apartment virtually screams, 'Get out.' It's so small I only use it to sleep. Basically, I live in restaurants."

IN THIS RESPECT, NEW YORK IS becoming much like Paris, where living space has traditionally been tough to find. "Parisians have always spent a lot of time in restaurants," says Barbara Kafka, "because they had such tiny apartments. As living quarters diminish in size, public spaces take on a greater importance. In a restaurant, we want the scale of space to be different from the space in which we live. Today, small, intimate places remind us too much of what we already have at home."

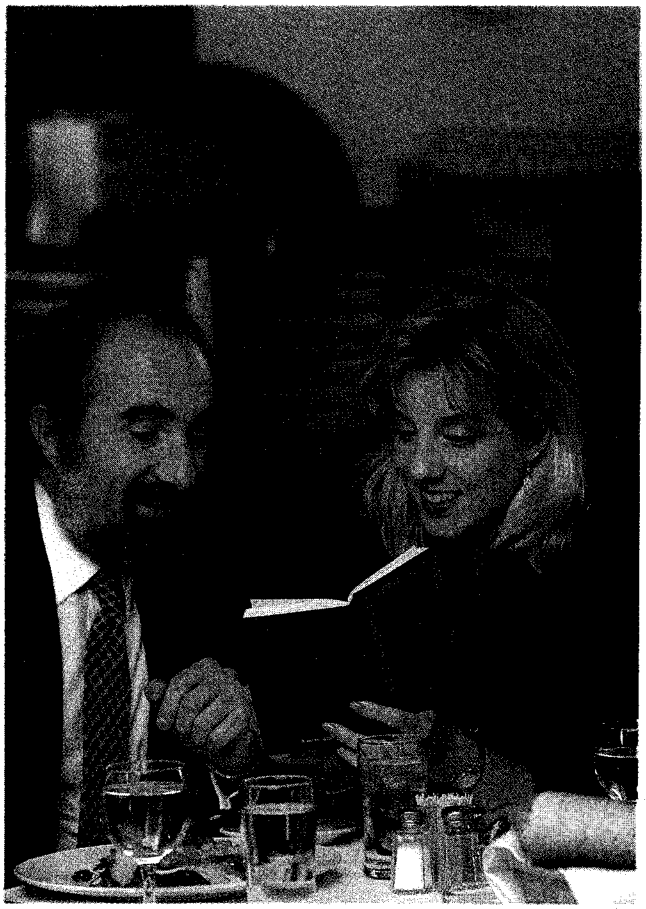
This attitude accounts for the current popularity of the "grand cafés," such as Ernie's, the Gotham Bar and Grill, Café Seiyoken, and Café Un Deux Trois. With their cavernous rooms, they attract customers who are looking for something more than food. Jane Becker compares the current café-society mentality to *La Belle Epoque* in Paris. "At the turn of the century, the bourgeoisie had more disposable income than ever," she says, "and they wanted to display their new economic status by showing up in 'certain' restaurants. Today, the grand cafés are filled with bright young business people, who are equally proud of their professional accomplishments."

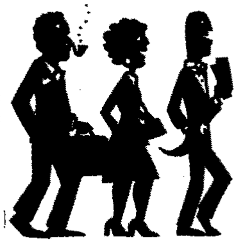
Not surprisingly, many of the new restaurants have glass façades. In 1966, there was only Maxwell's Plum. "When I first told people I wanted to build a glass café, they thought I was crazy," says the restaurant's creator, Warner LeRoy. "They said, 'Suppose nobody comes.' But I felt the time was right for restaurants to create a whole new spirit of openness."

Since then, more and more New Yorkers have felt compelled to seek out public places. More women are working and leaving their children in day-care centers. Thousands of people are exercising together in health clubs. And street life is more exciting and vibrant than ever. Columbus Avenue, which was filled with dilapidated storefronts a decade ago, has become the equivalent of a Parisian boulevard, and its central focus is food. "People create an entire evening out of walking along the street," says Michael Whiteman. "They have drinks before dinner at one place, eat sushi at another, have gelato somewhere else, and then wind up drinking cappuccino at a sidewalk café. It's a very European approach."

And yet at the root of restaurant mania is an immutable human need, a

deep longing for community. Just as churches once brought people together, and architects designed cathedrals with stained-glass windows and vaulted ceilings, restaurants are now filling a critical social gap. Isolated in apartments, with families spread across the country, people need to be brought together somehow. "What better way," says Becker, "than by sharing a meal. Our childhood memories are woven around the simple images of our mother at work in the kitchen. The concept of sitting around a table, with people we love, strikes a deep, resonant chord in all of us."





"I'm much more impressed by a date who asks me to dinner than by one who says, 'Wanna go with me to Limelight?'"

Amy Shoenberg and Dad at Odeon

Sam Surprise, scheduling director of United Satellite Communications, grew up in the Midwest, and still misses having breakfast with his father at the local diner. "All the farmers would go there before they dropped off their feed," he says, "and they'd discuss politics and drink endless cups of coffee." So powerful is this memory that Surprise has found an old-style diner in New Jersey where he eats breakfast every weekend.

Another thing Surprise misses in New York is the informality of the Midwest. "When I was growing up, I'd drop over to people's houses all the time," he says. "You didn't have to call. You'd just come by for a cup of tea, and maybe play cards or watch TV. When I first came to New York, and I'd say to a friend, 'Well, maybe I'll drop by tonight,' they'd treat it like I was inviting myself to move in. They'd tell me, 'Make sure you call first.' I thought that was the rudest thing I'd ever heard."

Surprise has solved the problem by "dropping in" at his favorite restaurant, Les Douceurs de Paris on Waverly Place. He's been a regular for several years, and now he commands the house table. "Usually, I'll go there at six and stay until eleven," he says. "I'll have a bottle of wine, read the newspaper, and slowly eat my dinner. Sometimes the owner will sit down with me, or the cooks will come by between breaks. It's cozy and comfortable. The nice thing about the restaurant is that whenever you go there they're always glad to see you."

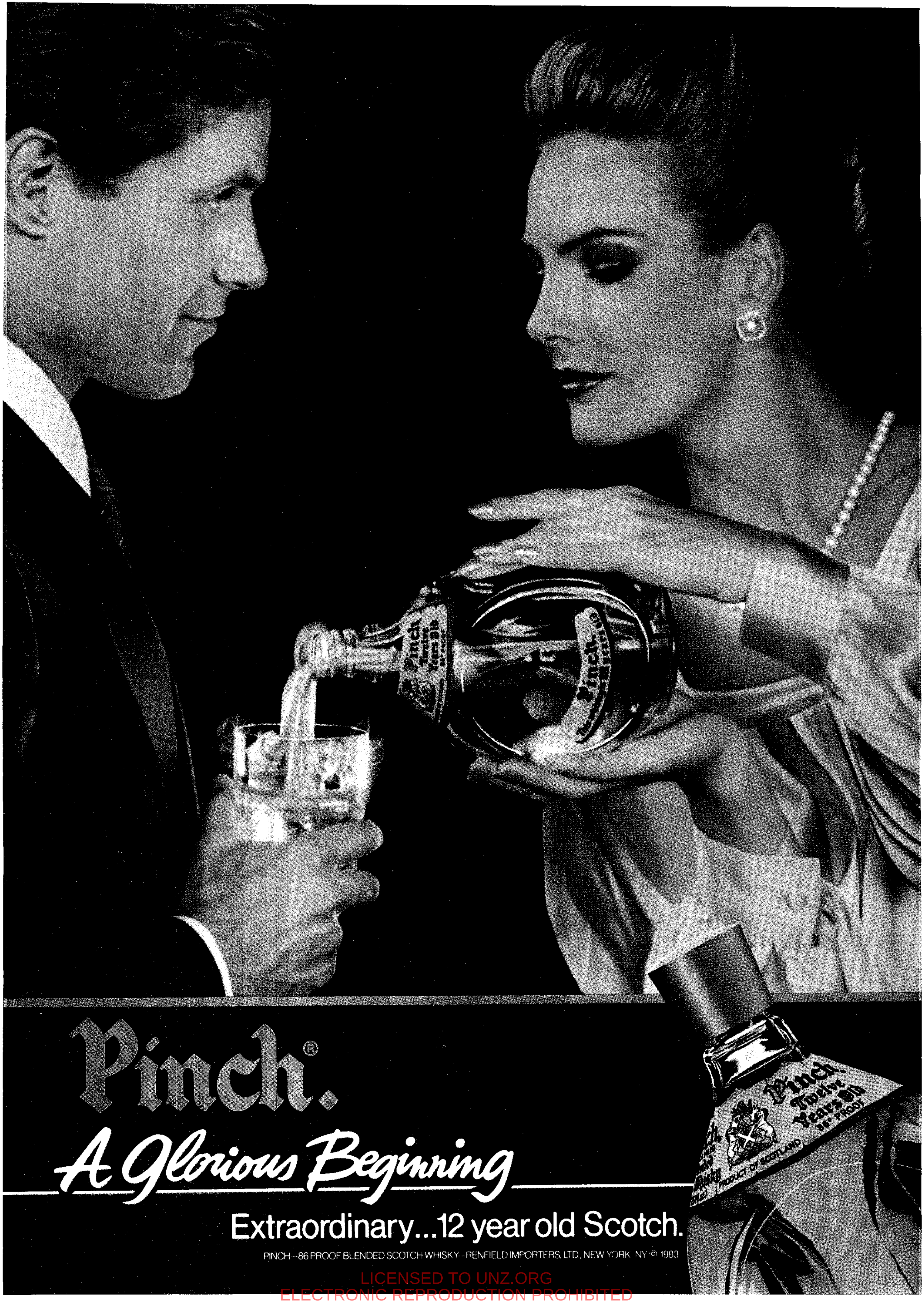
Jeff Eckert, a divorced steamship broker, feels the same way about the Yellow Rose Cafe on Amsterdam Avenue near 82nd Street. He goes there at least once a day. "It's like a home to me," he says. "I sit there with a book or a newspaper, and even though I don't really talk to anybody, it's nice to be surrounded by familiar faces. I only wish they were open seven days a week. Today, the restaurant is closed, and I haven't eaten anything all day."

DESPITE SUCH MARKETING innovations as Soup-for-One and gourmet frozen dinners, many single New Yorkers don't like to eat at home. In today's restaurant culture, the singles bar has given way to the sushi bar as a way of coping with isolation. "A lot of people don't like to sit at a table by themselves," says Rocky Aoki, who owns the Benihana chain. "But they don't mind sitting at the sushi bar. The chef functions as a kind of bartender, and he'll listen to their problems in between preparing the food."

"Since more people are delaying marriage," Kafka says, "they are increasingly using restaurants as social opportunities. But restaurants, particularly the grand cafés, dissipate intimacy. So while people have a real yearning for community, they don't want to get too intimate, or else they'd be married." As one single man put it, "When a woman wants to cook me dinner, I know I'm going to get the 'commitment' speech. I like restaurants because they're neutral territory, like Switzerland."

With the trend toward what Joe Baum calls "the restaurant as a party" mentality, the grand cafés are eclipsing the popularity of clubs. In fact, several of yesterday's club owners are today's restaurateurs. Jerry Brandt, who once ran the Electric Circus, now runs Jerry's in Chelsea. Howard Stein, formerly co-owner of Xenon, is about to open Prima Donna on East 58th Street. Stein, who is fond of saying how he went from "discotheque to bistrotheque," views his career as a minihistory of past and current trends. "Years ago, I used to produce rock concerts," he says. "Then I opened Xenon and got involved in the whole disco movement. Now I'm into restaurants, because they're the hot thing."

Like clubs, restaurants have extended their hours until early in the morning to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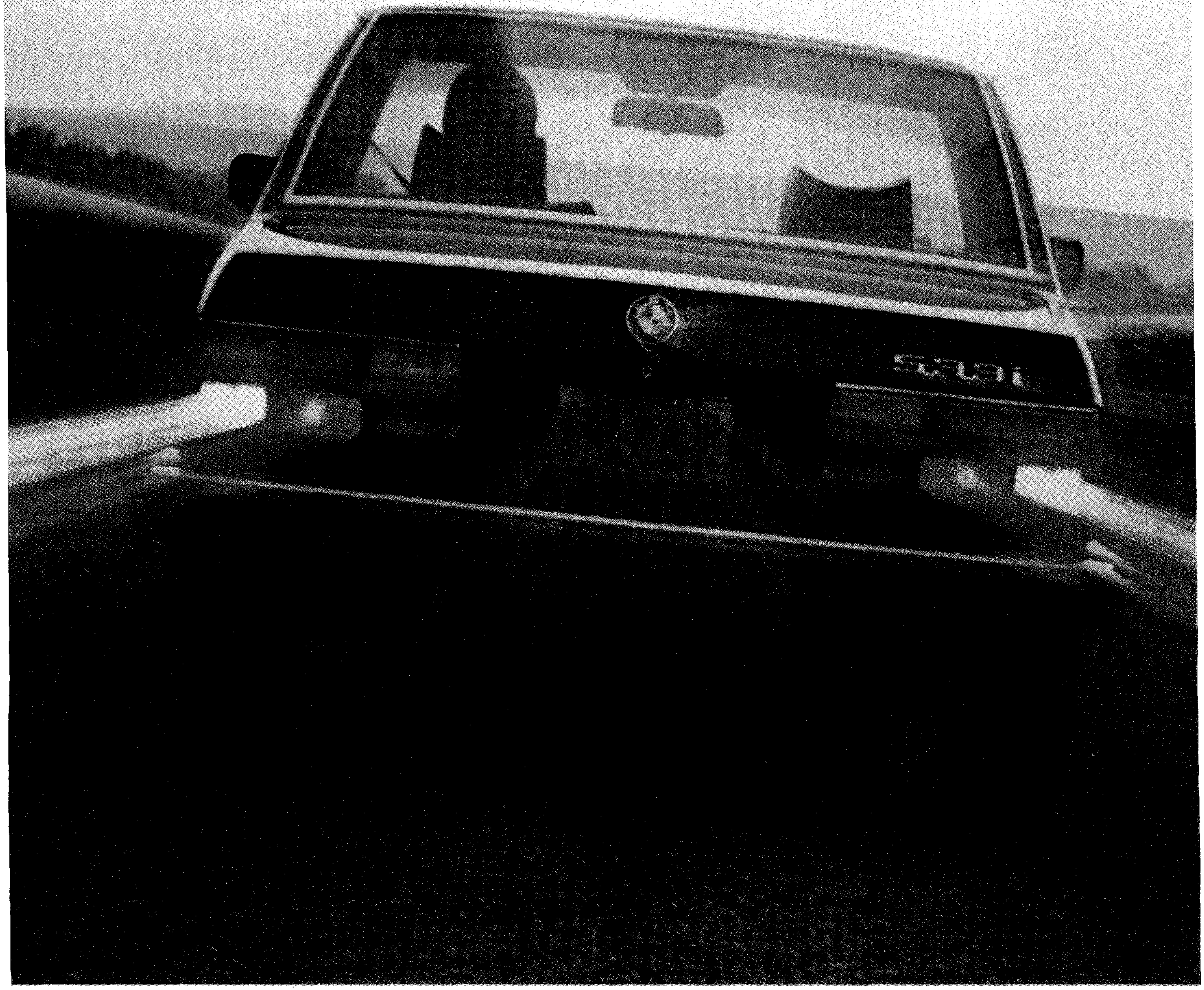

Those of you who spend your days, nights and weekends on corporate America's metaphorical "fast track" are no doubt acquainted with the myriad forms of tension relief currently available.

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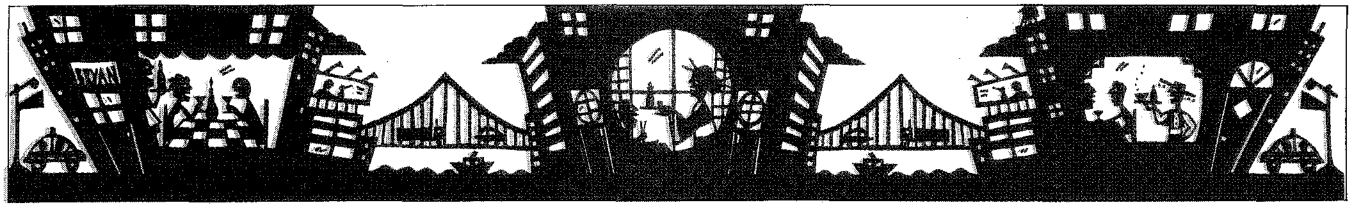


FROM SINGLES BAR TO SUSHI BAR

cater to the late-night crowds. (Some places, like the Hard Rock Cafe, even give membership cards to special customers allowing them to get inside without standing in line.) And many have a discolike atmosphere. Bright and noisy, the grand cafés throb with a pulsating energy that gives the impression of people eating inside a pinball machine.

"When you appeal to a hip, youthful crowd, the atmosphere has to have some electricity," says architect Adam Tihany, who designed Xenon, Club A, and the restaurant Tucano. "People are staying out at restaurants a lot later, and they'd fall asleep in a quiet, dimly lighted place. Today, eating out is like going to the old Studio 54. It was loud and uncomfortable, and by the time you got home, you felt like you'd survived a war."

Howard Stein attributes the restaurant trend to the maturing of the baby-boomers. "People are much more work-oriented," he says. "They can't go dancing until five in the morning and get to the office by nine anymore. A late night means 2 A.M. But they're still looking for excitement. They want to eat, plus they want to party."

And since they want to do it all in one place, the restaurant becomes the evening's main source of entertainment. "If you know what you're doing, you can stretch out the experience for at least three hours," says Suárez. "First, you sit at the bar before dinner, then you go to your table, and then you wind up the evening back at the bar."

EVEN COLLEGE-AGE PEOPLE seem to be adopting this attitude. Twenty-year-old Amy Shoenberg, a student at Parsons School of Design, says she much prefers restaurants to clubs. "I'd rather have a nice, relaxed meal," she says, "than rush through dinner and head off someplace else. I do too much rushing in my everyday life as it is.

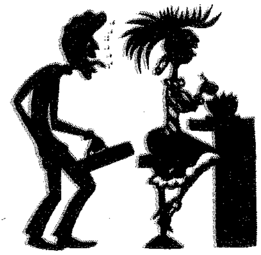
"Besides," she says, "meeting people in a restaurant is much more legitimate. At a club, everybody is standing around trying to look cool. At a restaurant, people are more pared down, less phony. I'm much more impressed by a date who asks, 'Would you like to have dinner?' than by somebody who says, 'Hey, wanna go with me to Limelight?' "

Shoenberg, who says she "grew up" in Parma on Third Avenue, often eats dinner with her father, an investment banker. "Our refrigerator is always empty," she says. "So we go off to Odeon, Quo Vadis, LeVeau d'Or, Texarkana. Last week, we went to Pizzapiazza, and my father *loved* it. I mean, he was *so* excited.

"I guess you could say I'm kind of a restaurant kid," she says. "All in all, I've been to practically every place in the city. I write down the names of the memorable ones in a little red-velvet book. It comes in handy. When I was going to school in Colorado, my New York friends would constantly call me up and say, 'Amy, I've met this new guy, and I'm looking for a nice, romantic place with good pasta and a quiet atmosphere.' "

"People want everything from a restaurant," says Joseph Baum. "They want it to be fun, and they want it to be fulfilling. They want good food, and they want to have a party. But most of all, they're looking for something they can't easily articulate. At the heart of it, there's something timeless. We're talking about comfort, warmth, sharing . . . a candle in the darkness.

"Without this," he adds, "it's merely 'Trivial Food.' "



"Since more people are delaying marriage, they are increasingly using restaurants as social opportunities."

Ending a meal at Pig Heaven

UN-ANSWERED PRAYERS

By

JULIE BAUMGOLD

THE MISSING CHAPTERS OF TRUMAN CAPOTE'S *Answered Prayers* are a new form of fiction—the almost-written novel. They exist in a limbo state not quite here or there. Call it spectral fiction. Call it spoken fiction. Capote could and did recite parts from memory, they were so fixed in his mind. He felt them. At one time, he may even have written them down, but he would never send them forth. He couldn't get them or let them out. Certainly, a plan for *Answered Prayers* exists (Capote's metaphor for it is a gun), the characters exist, the stories exist, the dedication exists, the epigraphs exist, all in the ghostly state of an unborn work that hung around too long, growing into Capote's own spoiled monster.

At the very end of his life, Capote didn't even keep up the fiction with some people that he was writing *Answered Prayers*. He went out to California with his new pants from Shep Miller's boys' department, but Joanne Carson says he brought no papers with him.

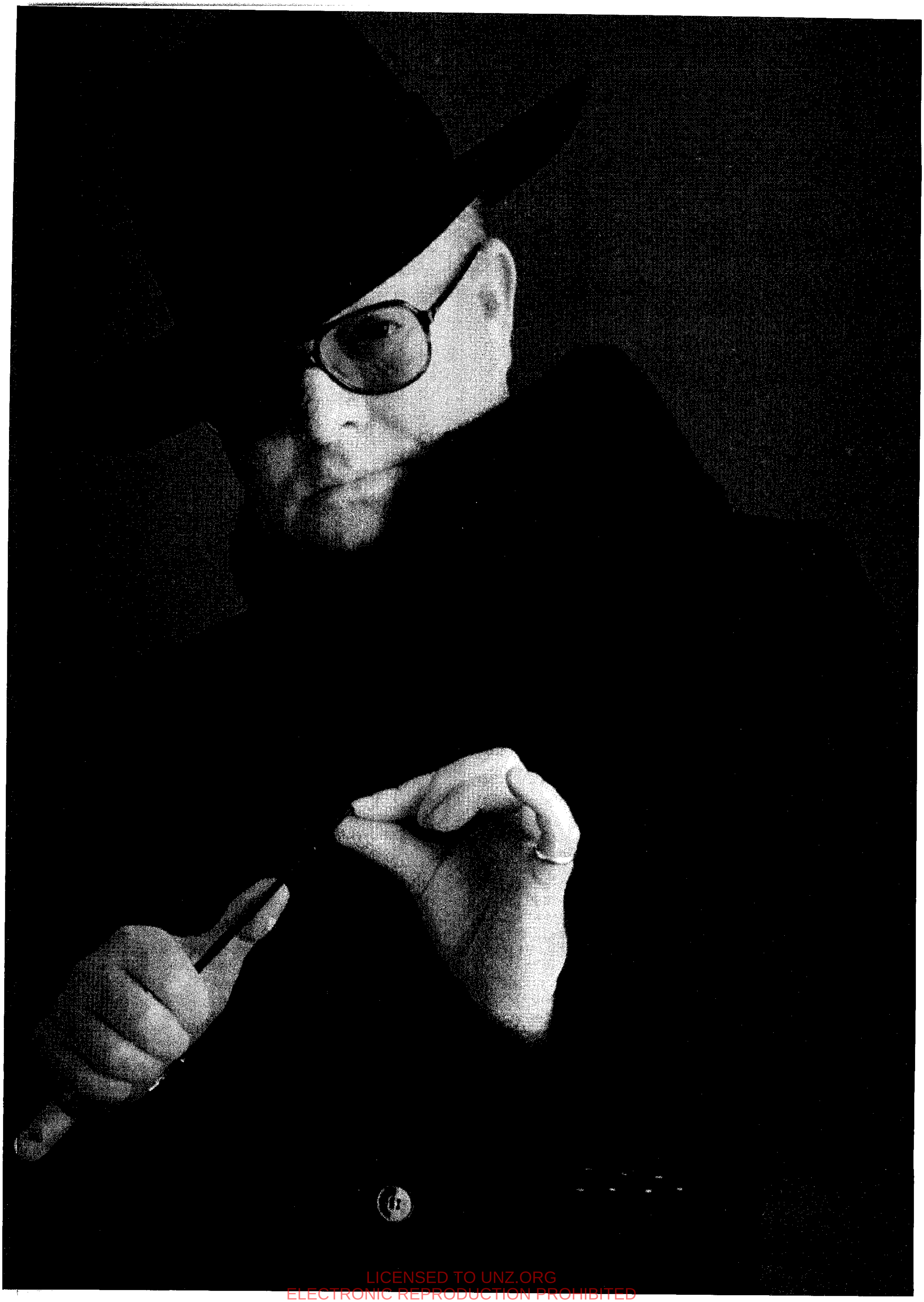
"How are you comin' with your writing, Truman?" his estranged aunt Marie Rudisill asked him in a "making up" conversation six weeks before he died.

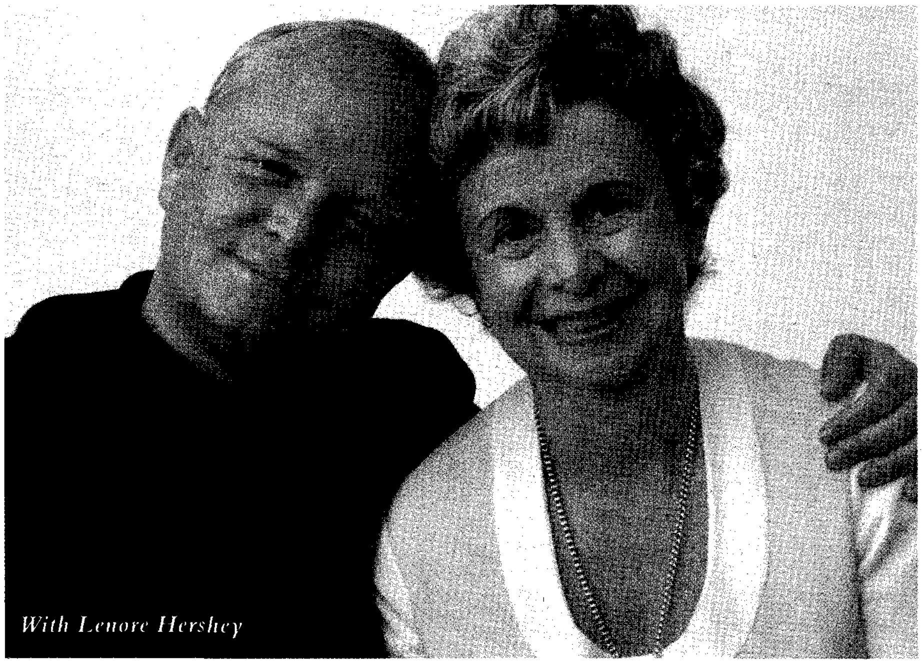
"I'm not writing anything now," he told her, and when she asked about *Answered Prayers*, "Oh, I destroyed *that*," he said. And she imagined him "like a child in a spasm," tearing pages into little tiny bits the way she had seen him do so many times when he was a boy. Though the novel seemed so almost-there real that it fooled his closest friends and still scared the social world, by that time there was probably nothing to destroy.

"The screaming began after 'La Côte Basque.' It was the most expensive thing Truman Capote ever did. The ice curtain fell."

Part II: The Magical Drape

Photograph by Jim McCrary/Contact.





With Lenore Hershey

THE STORIES, SO "SCURRILOUS AND dirty" that the *Ladies' Home Journal* never printed them, became the heart of "La Côte Basque."

Truman would have got $1 million if he had finished *Answered Prayers* and Random House had accepted it. If he merely had said that he never would finish it, he would have got around $300,000. "He wanted the money, but he had a lot of pride," says his editor, Joe Fox.

Last summer, Truman Capote said he wanted to return in his writing to his past and the South. Six years ago, he had told his friend Donald Windham that he just didn't want to be a writer anymore (Windham describes this conversation in his excellent privately printed book, *Footnote to a Friendship*). In June, he said he was working on "a novel" and wanted to publish selected parts of his diaries. He would go back to 1933, when he started writing in his Red Cheek Indian notebooks, and jump around in time. He told his aunt he wanted to write a memoir of Monroeville.

Sometimes Truman Capote lied. He was a deft liar. As he told Donald Windham, "I remember things the way they should have been."

He was an actor. He was a salesman. He was a showman like his father, Arch Persons, who once on a tour through the South toted around an Egyptian named Hadjah, whom he buried alive and then "resurrected" from the dead.

"Truman put a magical drape over his life," his aunt says. "He was a foxy person. He could make you believe black was white. He could make a worm stand on its tail if he wanted."

There were people he could lie to who would not know he was lying and those who would know and let it pass and the vast bulk of a public who would not care as long as he made them smile and he wrote it well. He lied with love to give people pleasure, and sometimes to give himself power.

He told two kinds of lies. The life lies and the art lies. They both sounded good. And they both read so well.

Certainly, throughout his life he suffered more than he made anyone suffer. In the end, his own excuses may have been lies. He said his mother threw him from a train window and locked him in rooms. "He might have locked his mother in rooms," says his aunt. "He was the whole core of the whole family. He was spoiled to death. He was smothered with love." But not by his mother. She rejected him, and maybe she was all that mattered. At times, Truman was a "little tyrant. If he loved, he wanted someone completely."

Marie Rudisill's book, *Truman Capote,* presents a marvelous picture of Truman and Nelle Harper Lee, the pretty boy and the tomboyish girl, memorizing the longest words in the dictionary, two children from a town of 900, cutting dream pictures from magazines to paste on their kites. "Truman stayed with the grown-up people," she says. He was never a child until later, when he was never quite an adult.

He had his mother's early wildness (which he gave to Holly Golightly), and later her desire to get out of town and head for the life of the city, where the top people were waiting. In the way she left the Creek Indian lover who made her happy but always kept him in the background of her life, Truman and Jack Dunphy were often physically separated. Dunphy loved him but didn't live in his world. He did his own writing and went off to ski. Both Truman and his mother separated from people who might have made them happy and went to look for more.

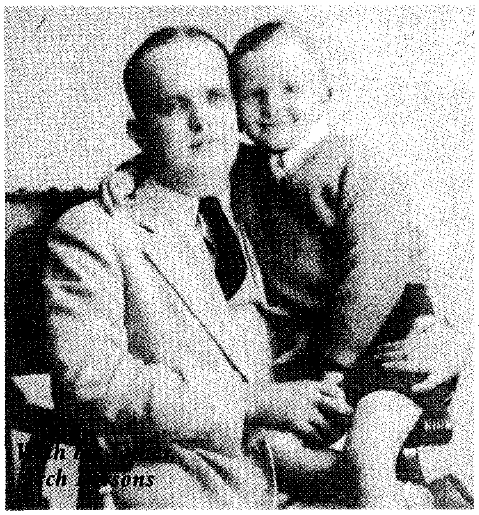
Answered Prayers HAS ALL THE UNEASY history of a work that had been around too long and never would be finished. Capote had the title since the 1950s. He told his biographer, Gerald Clarke, that he began in 1958 with notes, a full outline, and an ending. Leo Lerman remembers him talking about a Proustian work then. In 1966, he returned to it, signing his Random House contract. He started to "talk it up as the contemporary answer to *Remembrance of Things Past,*" says an editor. There was always the promise of great length. In 1968, he sold Twentieth Century Fox a two-page treatment for $200,000, but when Capote took so long to write the novel, Fox got concerned and returned the rights to Truman, who returned the money. In the '60s, he tried to sell parts of it to *Vogue.* In 1972, he claimed it was two-thirds finished, but nothing appeared until *Esquire* published in 1975, much to the annoyance of the editors at Random House, who felt he had released too much too soon. Before he died, in 1971, Bennett Cerf read parts of it in Palm Springs and thought it was "a masterpiece." "I always planned this book as being my principal work, the thing I always have been working towards," Capote told Clarke. Truman said that when he was in the middle, in 1977, he had a "nervous breakdown." Then, supposedly, came the period of rewriting.

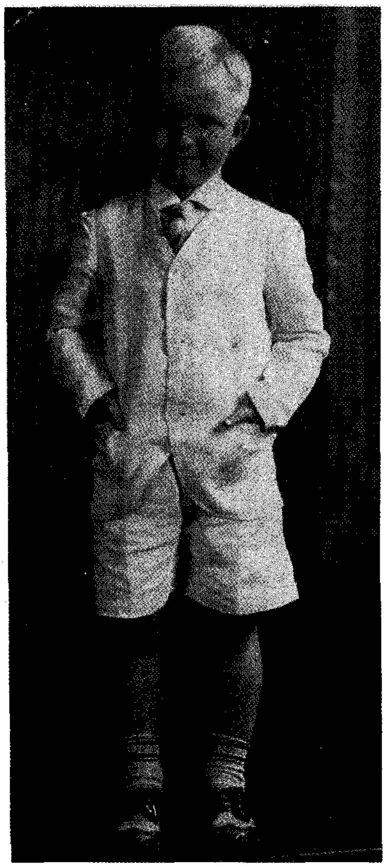
In 1973, two years before the first *Esquire* chapters, Lenore Hershey, who had just become editor of the *Ladies' Home Journal,* heard Truman was having difficulty with *Answered Prayers.* She went out to see him on the island and asked him to do a piece for the *Journal* that would be quick and easy for him. She wanted him to write "Blind Items" (true stories with fake names), and she would pay him $50,000 for two parts. Thus, the *Journal* would get the stories she had heard Truman

Photograph by Jerry Abramowitz.

tell her over lunch. Wicked stories, because he always had loved to shock. To see a stewardess's face when he ordered "cyanide on the rocks," to go around a table and tell everyone what sort of plastic surgery each ought to have, to tell university students who had picked him up for a lecture stories of why X really stabbed his wife, why Mrs. Y married rich Mr. Z (because she was in love with Mrs. Q and wanted to have as much money as her friend), stories full of buggery and incest and names that couldn't have meant anything to them.

Mrs. Hershey ran the first set of Blind Items (including the story of the dog jumping out the window, the story of the man marrying the woman he had had an affair with years before, having forgotten his accountant had been sending her checks for the last 30 years) in her first issue of the *Journal,* in January 1974. She found the second set "so terrible, scurrilous, and dirty" that she never printed them. These stories became the heart of "La Côte Basque 1965." If she had used them, Capote's social life would have been ruined a year earlier.





THE AUNT SOOKS began to wear Mainbocher, the gentle rhythms of southern speech gave way to ladies who talked like bitter drinking broads.

With this second set of Blind Items, Capote included a handwritten note identifying the people in the stories: an industrialist, a governor's ex-wife, Merle Oberon, Kim Novak, Sammy Davis Jr., Mrs. William Woodward Sr., Mrs. William Woodward Jr., a publishing tycoon, his ex-wife. Two years ago, he remembered he had given Mrs. Hershey his manuscript and called her when he was "drunk and confused," asking if she still had them.

In this set of items, he told five stories, four of which appear in "La Côte Basque 1965," two at length.

1. The Airplane Story: A "clever, not too couth, dyed-blonde with scarcely exorcised Brooklyn linguistic habits" makes a list of the world's "most (powerful) available men," chooses one, and sets out to meet him by booking herself a seat next to him on a flight he takes every week. She tries to vamp him, waits two weeks, books the same seat, and says, "This can't be coincidence. Fate, perhaps?" He marries her, backs her publishing venture, which fails. The marriage is bad. Finally, she says to him, "What's the matter with you?" and he answers, "Nothing that a divorce from you wouldn't cure." This exchange takes place between Lady Ina Coolbirth and her husband in "La Côte Basque 1965."

2. Washing Up: "A captain of industry" lusts after a governor's ugly wife. During a dinner party, he slips off his pumps and "starts massaging with his silken-socked feet her fulsome tootsies, her ostrich-tough calves." He invites her to his apartment in a New York hotel, they go to bed. She is very careful about keeping the lights out. She bloodies the sheet. Because his wife is due back the next morning, he washes the sheet. He scrubs and scrubs, stuffs the sheet in the oven, irons it, and pretends to be sleeping when his wife appears at seven. "My darling, I didn't want to wake you. You looked so exhaustedly sweet. So am going straight to Greenwich," she writes in her note to him.

3. Mr. Bojangles: A black entertainer blind in one eye falls in love with a blonde movie star. Her studio head, Harry, sends hit men to Vegas. "Mr. Bojangles, you've got one eye now—how'd you like to try for none?" Soon after, he marries "another vanilla number." This story, with the names of Sammy Davis, Harry Cohn, and Kim Novak used, appears as a parenthesis in "La Côte Basque."

4. Temperature: A 66-year-old ex–film star with three face-lifts by "increasingly cunning surgeons," who lives only on steak, oysters, and white wine, has a very successful sex career. "But *what* has Pearl got? . . . And it isn't her fame, her beauty, her Swiss bank account. It's her temperature." She runs a permanent temperature of 104 degrees. "It seems to do her no harm, and her lovers all roll their eyes and swear there is no sensation quite so unique as being melted by this particular oven." This story is not in "La Côte Basque." Probably Capote was saving it for his Hollywood chapter.

5. Mrs. Willows's Dinner Party: An octogenarian *grande dame* who lives in "pre–World War One–style" in an East Sixties townhouse gives a dinner party every November for her daughter-in-law, "the well-known murderess, Mrs. Peter B. [Mary] Willows." Peter Willows is a nineteen-year-old sailor, a virgin; she is a chorus girl who gets him to marry her five days after they meet. The family disapproves, but she gets pregnant, and once her son is born, the mother accepts her, teaches her many small graces, and even gives her "a reading list of some fifty books." Peter falls in love with his second cousin and asks for a divorce. Mary agrees if he will give her $5 million, but he hires a private detective who finds out Mary is having an affair with a cop and turns up the fact that she is still married to another man. Peter confronts her. Then she invents a prowler, sends the servants and children away. They return from a party, he showers, she screams for help. She shoots him and calls her lawyer. Mrs. Willows Sr. covers it up for the sake of the children. Mary goes to live in Europe, returning only for the annual party. "But what everyone wonders—well, in those minutes when they are alone together before the first guests arrive, what do these two woman [*sic*] say to each other?" And this, of course, is the center-

Photographs from *Truman Capote*, by Marie Rudisill and James C. Simmons (Morrow).

piece of "La Côte Basque"—set off by the appearance of Ann Hopkins and her priest, retold brilliantly, with some facts changed. This is the story that was blamed for leading to Ann Woodward's suicide. Her closest friends say she was already very depressed, and then she read it.

Ann and William Woodward Jr.

ONE OF THE STORIES IN "LA Côte Basque" was blamed for leading to Ann Woodward's suicide.

The fact that Capote was willing to publish these stories in 1974 in the *Journal* tells something about his motives. It is one thing to sacrifice your friends on the altar of literature, as he always said, quite another to tell the same stories rather sloppily in the *Ladies' Home Journal.* "My whole point was to prove gossip can be literature," he said to Liz Smith (*New York,* February 9, 1976). Perhaps, as Norman Mailer has suggested, he was trying to change his life, to get to work, and wanted to do it as quickly and deliberately as he could.

These Blind Items are crude, roughly written, and full of signs of haste. To read them alongside "La Côte Basque" is to see what he told his friend Judy Green: "Good writing is rewriting." And rewriting. And rewriting again. Even "La Côte Basque" itself is uneven in quality, part dazzling and viciously funny, part sloppy and a betrayal of his best work. Capote, who could describe Roederer Cristal champagne as "bottled in a natural-colored glass that displays its pale blaze, a chilled fire of such prickly dryness that, swallowed, seems not to have been swallowed at all, but instead to have turned to vapors on the tongue and burned there to one damp sweet ash," could, a few paragraphs earlier, use as cheap a phrase as "hotshot Hollywood hottentot."

In the year between the *Journal* and the *Esquire* chapters, he must have done a lot of rewriting. In "La Côte Basque," the Washing Up story is prefaced by Ina Coolbirth's saying, "Would you care to hear a truly vile story? Really vomitous? Then look to your left. That sow sitting next to Betsy Whitney." In this retelling, he introduces language, drama, details, and analysis ("It was simply that for Dill she was the living incorporation of everything denied him, forbidden to him as a Jew, no matter how stylishly beguiling and rich he might be: the Racquet Club, Le Jockey . . ."), reshaping his material and re-filtering it through his perfect eye and ear.

Here is the difference in just two passages. First, from the Blind Items: "Swiftly, he stripped the bed and carried the offending sheet into the bathroom, where he filled the tub with hot water, dropped the sheet into it, got down on his hands and knees and began to scrub. He scrubbed and scrubbed. Then he drained the tub and scrubbed some more. Hours went by. The bathroom was like a sauna, the sweat pouring off him, and, trying to see the shinier side, Sam thought: well, at least it's good for the figure." This is from "La Côte Basque": [He] started searching in the kitchen for a box of laundry soap, but he couldn't find any and in the end had to use a bar of Guerlain's *Fleurs des Alpes.* To wash the sheets. He soaked them in the tub in scalding water. Scrubbed and scrubbed. Rinsed and scrubadubdubbed. There he was, the powerful Mr. Dillon, down on his knees and flogging away like a Spanish peasant at the side of a stream. It was five o'clock, it was six, the sweat poured off him, he felt as if he were trapped in a sauna; he said the next day when he weighed himself he'd lost eleven pounds."

This story was widely reported to have cost him the friendship of Babe and William Paley. The apartment and other details in the story reminded people of the Paleys. He called his character Dill (Harper Lee's name for Truman in *To Kill a Mockingbird*), which, perhaps, shows his desire to identify himself with him. And yet the man Capote named to Mrs. Hershey as having been the man in the original Blind Item was *not* William Paley.

AS HE WROTE ABOUT HIS CHILDHOOD IN HIS early work, so he used his European years and his New York life, which quite deliberately were "social," in *Answered Prayers.* When Bennett Cerf became concerned early on that Capote had begun hanging around too much with the women Phyllis Cerf had introduced him to, Capote said to him, "It's my research. I'm going to write about them." And he did. The haunting, precocious children, the smells and sights and tastes of the rural South were replaced. The Aunt Sooks began to wear Mainbocher, and the gentle rhythms of southern speech gave way to these ladies who talked like bitter drinking broads. There was nothing of beauty left in his world. "The strengths of his early stories were the very sensitive characters," says Walker Cowen of the University of Virginia Press. "There was a day and night world in the Capote universe. Bad night dreams versus daylight freedom and happiness." Now the night vision and the bad corrupting dreams began to take over. P. B. Jones, who had a lot of Truman in him, was a male whore, a masseur, a failed writer. There were no gentle women. A curtain was drawn back onto a room full of grinning monsters. There were some good people in Capote's rooms, but he left them out; this brutalizing view lacks authenticity.

In his personal life, Capote was never satisfied by the private world of intellectual homosexual couples living together in lifelong friendships as devoted as his and Jack's. But these were men who knew and valued his work. This parallel but separate society existed so much apart that one friend, who knew him for 35 years, could write that never once had he been invited to the same party as Truman. Neither was he satisfied by the company of academics, critics, and other writers. He had given most of them up in his early twenties.

Photograph: A.P./Wide World.

Capote always had to have the other—"real" society, even café society. He was jealous of his unique position in it. Norman Mailer remembers coming upon him once at a small dinner, and Truman looked at him as though he thought, "How dare I travel in his circles, move onto his patch. It was almost comic." After all, he was a Park Avenue boy who went to Trinity, graduated from Franklin. (When it suited him, he was a poor boy; when it suited him, he was rich, and he did bounce back and forth from Park Avenue to Alabama, from Europe to Kansas.) For a time, he replaced both societies with the Warhol group, where the homosexual and the "real" societies merged. And all along he took on as pseudo-families the real families of his married lovers.

Truman wrote about his early social friends in *Breakfast at Tiffany's*. "The two main characters were identifiable to those who knew them. His creativity switched them," says Phyllis Cerf Wagner. "He borrowed heavily from their speech patterns. He rewrote and rewrote, trying to make them less identifiable." But friends saw Carol Matthau in Holly and Gloria Vanderbilt in Mag Wildwood. They knew "Golightly" from the Golightly bookstore on Washington Square and that his visits to his stepfather, Joe Capote, in jail were reflected in Holly's visits to Sally Tomato.

Merle Oberon

Mrs. William Woodward

Sammy Davis Jr.

Kim Novak

WITH THE SECOND SET OF BLIND Items, Capote included a handwritten note identifying the people in the stories.

'ONE NEVER SAYS A QUARTER of what one knows. Otherwise, all would collapse. How little one says, and they are already screaming," Camus wrote. A year and a half ago when Capote was talking about *Answered Prayers* being finished, he selected this as one of the two epigraphs for the book and gave it to Joe Petrocik. The screaming had begun after "La Côte Basque." It was the most expensive thing he ever did. The ice curtain fell. Most invitations stopped, his calls weren't taken, friends ostentatiously changed their tables when he appeared in restaurants. He was surprised by their "hard-hearted reaction." He told Judy Green *Answered Prayers* was better than Proust because he was more accurate. He didn't intend to disguise his characters. "If [Proust] had been absolutely factual, it would have been less believable, but . . . better," he wrote in *Answered Prayers*. But he wasn't more accurate. First, he was blamed for telling the stories, and finally, he was blamed for not telling them right. He had recognizable people doing abominable and ridiculous things, pinioned in their moments of folly, but he got it wrong. There was a vicious tilt, whole lives expressed by the worst things that were done. "There was only a skein of truth," says Aileen Mehle. How could his character wash out blood in *hot* water? a female writer complained. But this was fiction. All his claims of truth hurt him at last. A little germ grew into an elaborate anecdote with changed names but glaring faces as all his art and all his attempts to protect his people went awry. It was fiction with dangerous overlaps, real names mixed with false, real conversations with stories heightened for effect and changed for the drama, time telescoped. Last June, he told a friend he had based "La Côte Basque 1965" on several luncheons over a period from 1953 to '54. At one, he had seen Cole Porter sitting with his legs flung over a chair because he was in pain. He said that Slim Keith's reaction had surprised him the most, because she was not the person in the chapter (Lady Ina Coolbirth) and he had described the person who was in fact her worst enemy.

In the drunken hour of 3 A.M., Capote lay on a motel-room bed, sobbing about the Paleys' desertion, in front of a national reporter, and yet he posed sharpening his nails with a stiletto for *Esquire*'s cover. It was part of the monster fame that was as much his addiction as anything else, a fame that grew until people on the streets who never read him could imitate his tiny whine. He ran after his fame. It was obvious in the way he choreographed all his press to come out within the first two weeks of his books, in the artful way he worked with photographers (he is probably the most photographed

Photographs: top left, Globe Photos; top right, A.P./Wide World; bottom left and right, Phototeque.

THE MONSTER FAME WAS AS much his addiction as anything else. He ran after his fame. It was obvious in the artful way he worked with photographers.

writer of this era). With his gift for immediate intimacy, he was more than kind to writers and photographers he liked, signing notes to them with his special name, "Namurt Etopac," offering them a drink of vodka, whiskey, gin, brandy with a cherry on top, which he called "A Day in Louisiana," calling promptly to thank them, helping them write their books, showing them through the homes crammed with his treasures—his collections of snakes, paperweights, and, especially, butterflies. At first, long ago, he had fame for the right reasons—his work and then for his charm and outrageousness on talk shows. His last was the sad fame of collapses and the grim interest in his decline as he went "traveling in the blue," as he once called it, when no grapefruit juice passed his lips without Stolichnaya in it. He was lost someplace between his motto, "I aspire," and the line he said he would choose for his tombstone, "I tried to get out of it, but I couldn't."

THERE IS STILL AN ABIDING allure in what might have been in the missing chapters of *Answered Prayers:* "Yachts and Things," "A Severe Insult to the Brain," "The Nigger Queen Kosher Café." In offering his Hollywood chapter to Clay Felker at *Esquire,* Capote had described it. It takes place in Kate McCloud's bedroom at 550 Park Avenue. Kate and her lover, whom Truman named to Felker, are making love, and she answers the phone. Without stopping as they assume different oral positions, she has a long conversation with a "Zipkin-like figure" (these are Felker's words, Capote was more specific) calling from Beverly Hills. In this 98-page chapter, which may actually have been written at one time, he told all the Hollywood gossip he had been collecting for years. It ends with the suicide of fashion editor Margaret Case. Kate sees her, some say dressed in a raincoat, falling past her window. Capote asked $30,000 for the piece, but he never gave it to Felker, eventually saying there was some confusion as to who owned the rights. (Random House owned first-serial rights.) He also told Joe Petrocik about "A Severe Insult to the Brain" (this is what it said on Dylan Thomas's death certificate). Petrocik says Capote began to read it one night in his apartment, but it was hard to tell if he was really reading or ad-libbing something he had rehearsed. Petrocik says, "I never saw one line written on a page." Capote's friend Kate Harrington read bits and pieces of this. She remembers a description of the A and B sets of Hollywood, Audrey Wilder at a dinner party, the Temperature story, stories about the Reagans and various parties. Harry Benson, whom Capote called his favorite photographer, also heard him read a bit in which he "described Jerry Zipkin as a commode."

In one *Esquire* chapter, Capote describes the Nigger Queen Kosher Café. Once he told *Interview,* "The narrator in the story decides that in the abstract sense, the Valhalla or the grass-is-greener place that he wants to go is an imaginary café . . . a kind of mental studio 54." *Esquire,* in a note accompanying "Kate McCloud," said that the final episode of the novel was supposed to be a crime the narrator, P. B. Jones, would commit for Kate McCloud, presumably the kidnapping of her son.

Some believe Kate McCloud to be based in part on a current social figure, now in her sixties, and also on Mona Williams Bismarck. Capote always hinted that she was from another era, and Mona, who died in 1983, was 86. Like Kate, the daughter of a head groom, she was the daughter of a stable hand who married the owner of the estate when she was 18 and he was 37. (Kate's first husband is 22 and she is just 16 when they marry.) Mona had emerald-green eyes. Of Kate,

Photographs by Harry Benson.

Capote wrote, "Again there are green eyes, and then there are green eyes.... Like Mrs. Grant's emeralds." Mona was the best-dressed, most social figure of her era. Her first husband got custody of her child. Her third husband was the immensely rich Harrison Williams. How like Capote it was to have listed her among "the swans of our century" in *Answered Prayers.* He always played little jokes in his work—he even had his narrator, P. B. Jones, as the author of a work called *Answered Prayers and Other Stories,* the theme of which was "people achieving desperate aim only to have it rebound upon them—accentuating, and accelerating, their desperation."

On a scrap of paper Capote had left at Petrocik and Clements's house (he told them he was dedicating *Answered Prayers* to them), Capote wrote:

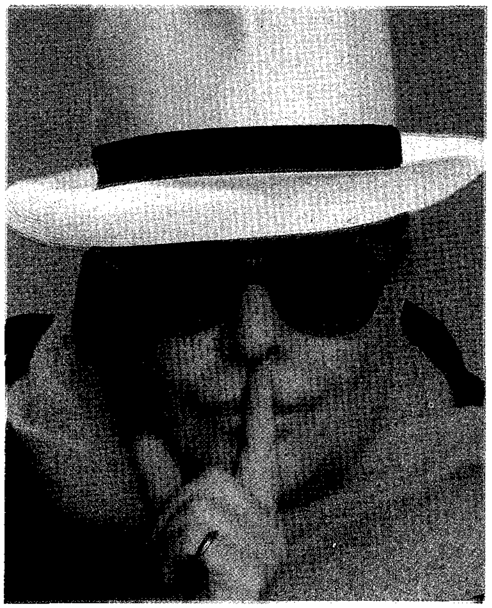
Unspoiled Monsters (handle)
A Severe Insult to the Brain (trigger-telephone)
Yachts and Things (barrel)
The Nigger Queen Kosher Café (bullet)

IT WAS A GUN THAT WOULD never fire. This outline does not mention "Kate McCloud" or "La Côte Basque 1965." Capote told Don Erickson, who was then the editor of *Esquire,* his plan for the novel during one lunch at the Four Seasons, but though Erickson can remember where they sat, since Truman didn't like his table and switched, he has forgotten Capote's plan. "It seemed to be a work in progress," he says.

In addition to Capote's fears of completion (he said he feared he would die once *Answered Prayers* was done), his desire simply not to write, his problems with his companions, his bad health, his drinking and drugs, he had obvious problems with the structure of the work itself. The chapters of *Answered Prayers* could be pulled out almost at random and rearranged, and he said his work needed to be "held together by a narrative line." Capote compared reading *Answered Prayers* to walking through an aquarium with round windows and scenes inside each one. Certain fish would swim from one window to the next. He continued this fish metaphor in the second epigraph he chose: "To be captured: the price of being beautiful. Tropical fish go on long journeys only to wind up in a tank." (Marianne Moore.) Capote said writing his chapters was like making stained-glass windows that had to be put in place. At another time, *Answered Prayers* was like a wheel with a dozen spokes "all pointing in different directions." Certainly, they seemed to be self-contained like the perfect short works he wrote before and after *In Cold Blood.*

He also had problems with the style he would use. Thus he wrote about taking three pages to achieve an effect that he could get in one paragraph using the "swift simplicity" of his "new style." Phyllis Cerf saw him through draft after draft of *Breakfast at Tiffany's,* and all this is reflected in the transformation of the Blind Items into "La Côte Basque."

Finally, there was the problem of getting it done. Out into the ether. He was hampered. It was evident from what he produced that it was hard for him now to write anything long and sustained, like *In Cold Blood.* It was timing too. He was prepared to write *Answered Prayers* before his research for *In Cold Blood* took him too far. He had lived the research and was ready to write the book he described to John Malcolm Brinnin as a "book that will rattle teeth like *The Origin of Species.*" He is said to have used cocaine to get himself writing again in the early '80s. He told someone he took it in "controlled amounts" to keep himself alert and offset the effects of sleeping pills. A doctor to whom he read his cocaine writing found it to be "gibberish." Capote kept his cocaine in a hollowed-out Bible on the top of his toilet. At first, it may have been a tool to get him going, as the writing exercises had been; later, it became something else. Once, borrowing a Hemingway idea, he advised a magazine writer how to work on her novel, telling her to quit in the middle of a thought, at a point where she could start the next day, to make sure "there was enough gas in the car so it would start up."



THE MAGICAL DRAPE PREvailed. Capote wrote his last words and left everyone guessing.

SINCE NO ONE COULD take care of Truman Capote, who was clearly in a precarious condition and going down, why didn't they take better care of his work? Lester Persky says he has parts of *Answered Prayers* in a black notebook that Truman had asked him to copy, but he can't find it. Fox says a year or six months after the last *Esquire* chapter, Capote gave him another excerpt, "30 or 40 or 50 pages," but he can't remember what was in it, and apparently did not even xerox it, though he had it for "a year or two, maybe three." Capote took it back to make revisions. It was never seen again.

Capote's last conversation with his aunt (first reported by Ron Wenzell in the South Carolina newspaper *The State*) took place because she had written him saying she was 73 and wanted to make up before she died. Their estrangement, after her book, "preyed on my mind." He called one night at 12:30. 'He always called late, never called at a human hour," and told her he knew what she was going through with her book about his boyhood, which had caused her family and friends to stop talking to her. Finally, she wanted to destroy every copy.

"I've been through that," he said. "It caused me more unhappiness. I lost every friend I ever had," he said to her. "Truman cared," she says. "He had that little air that he didn't, but he did."

He told her he was trying to start a new life, he wanted to shake off some people and unshackle himself. I'm bored with most of them, he said, and I think they're getting tired of me.

Mrs. Rudisill thinks his last written sentences, describing lavender roses, were the beginning of his book on Monroeville. He was going back to the big white house with the bone fence and its "old timey roses." Paige Rense, editor of *Architectural Digest,* thinks they were the beginning of an article, a reminiscence of Willa Cather, that Capote owed her and had said was three-quarters finished. Joanne Carson claims he was doing the story about Willa Cather as a present for her. The magical drape prevailed. Truman Capote wrote his last words and left everyone guessing. ■

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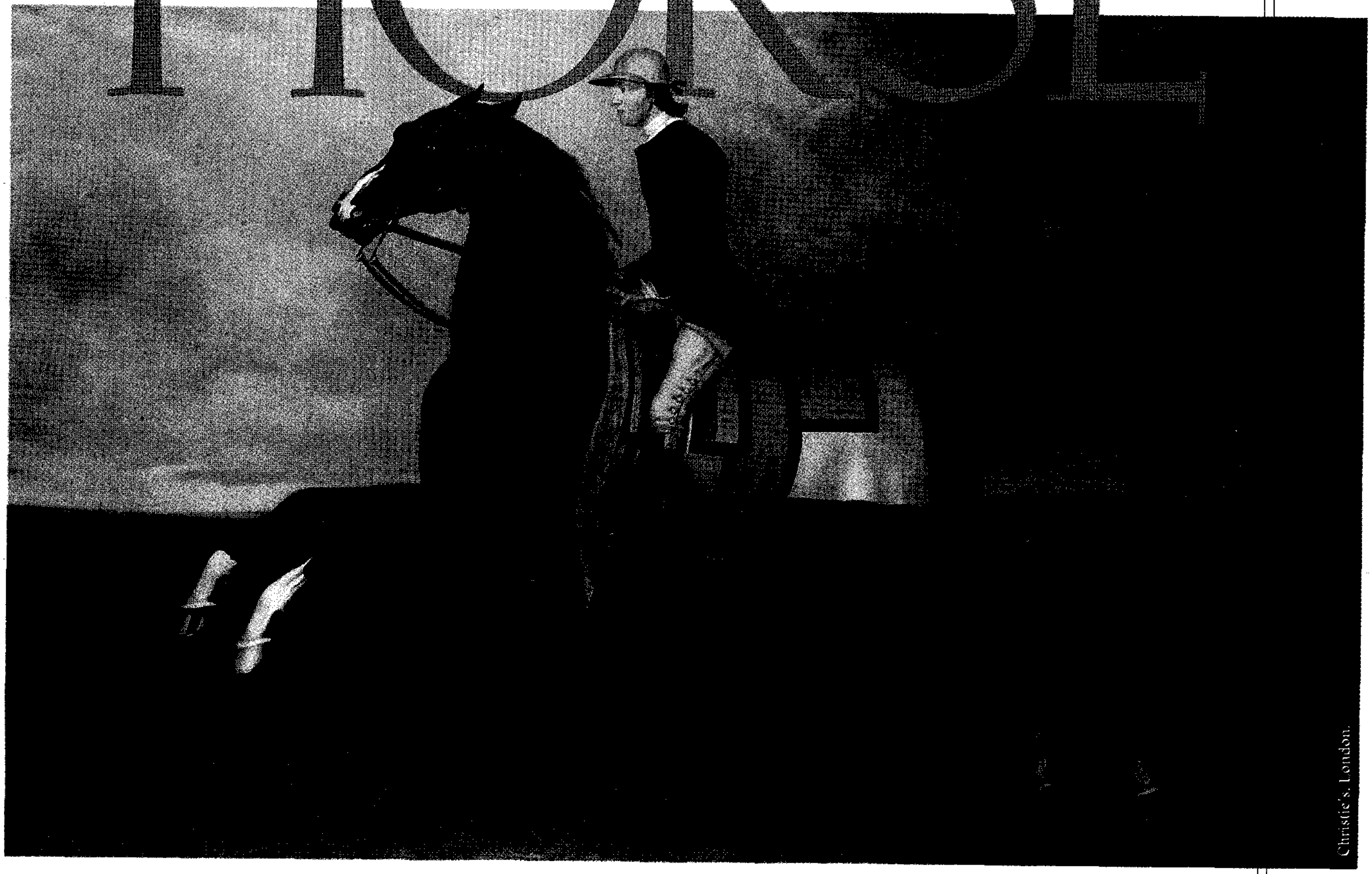
MAN & THE HORSE

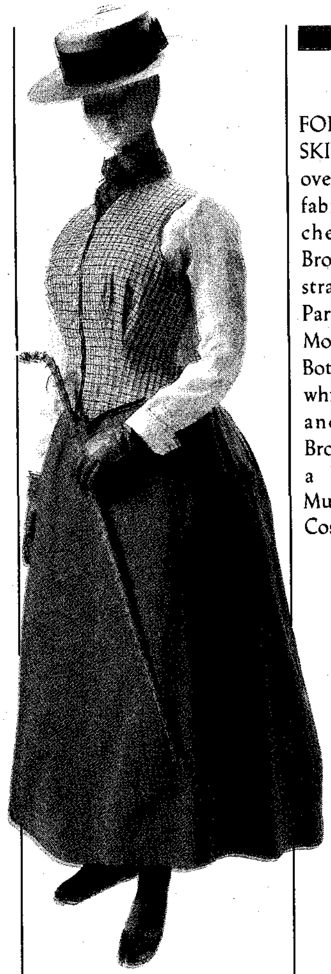
DIANA VREELAND'S LATEST COSTUME EXTRAVAGANZA



'FLYING CHILDERS,' BY
JAMES SEYMOUR, CIRCA 1723.

Christie's, London.

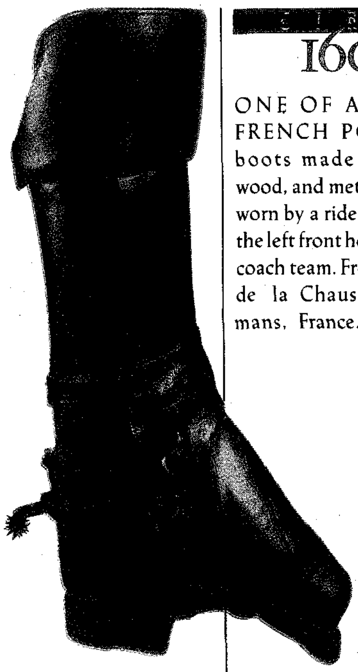
WENDY GOODMAN previews the big
new show at the Metropolitan Museum



CIRCA

1900

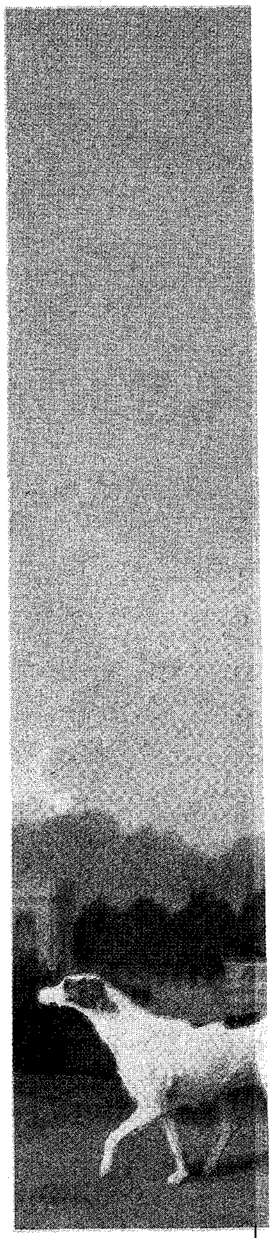
FOR SUMMER: A SUEDE SKIRT (TOP LEFT) WORN over breeches of the same fabric, with a boned wool checked vest (from the Brooklyn Museum) and a straw boater by Motsh of Paris (from the Musée de la Mode et du Costume, Paris). Bottom: Riding habit with white duck side-wrap skirt and stock tie (from the Brooklyn Museum). With it, a bowler hat (from the Musée de la Mode et du Costume).

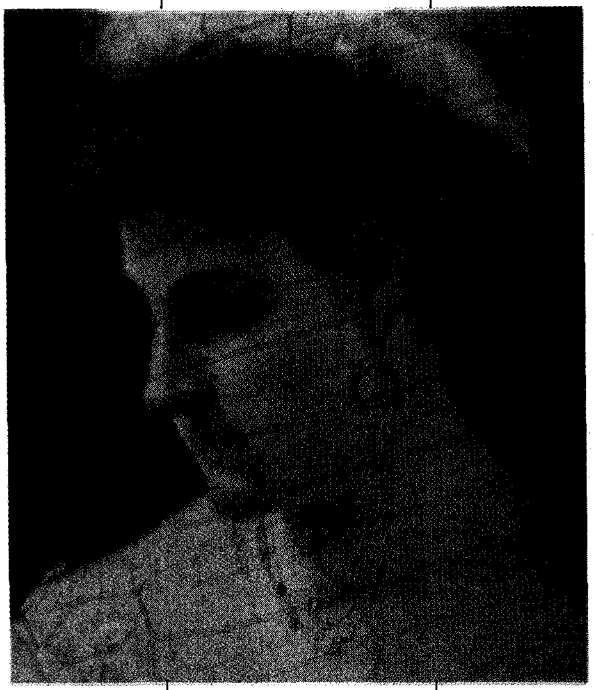


CIRCA

1600

ONE OF A PAIR OF FRENCH POSTILION boots made of leather, wood, and metal. They were worn by a rider mounted on the left front horse of a mail-coach team. From the Musée de la Chaussure de Romans, France.

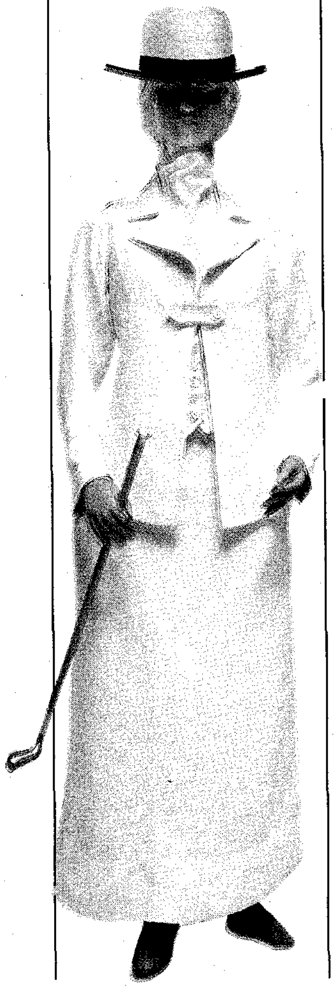




CIRCA

1880

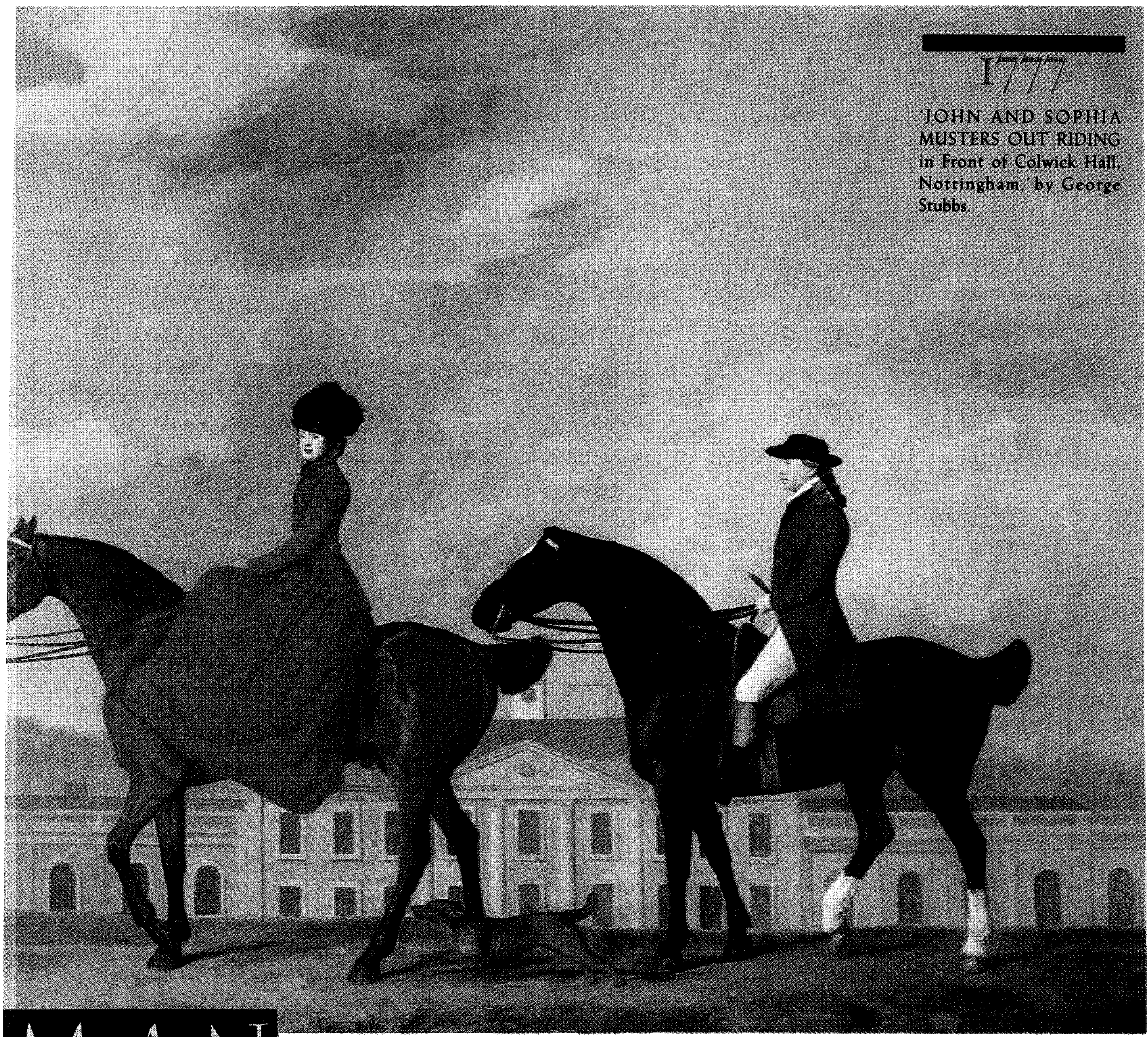
LEFT: DETAIL OF THE OMNIBUS GRACE DARLING. From the Carriage Collection of the Museums at Stony Brook (gift of St. Paul's School, Concord, New Hampshire, 1952).



1902

RIGHT: SETTING THE STABLE FAIR—GUESTS were often invited to tour the perfect order of the stables. From the Carriage Reference Library of the Museums at Stony Brook. Photograph from *Architectural Review*.

Photographed by Lynton Gardiner.



1777

'JOHN AND SOPHIA MUSTERS OUT RIDING in Front of Colwick Hall, Nottingham,' by George Stubbs.

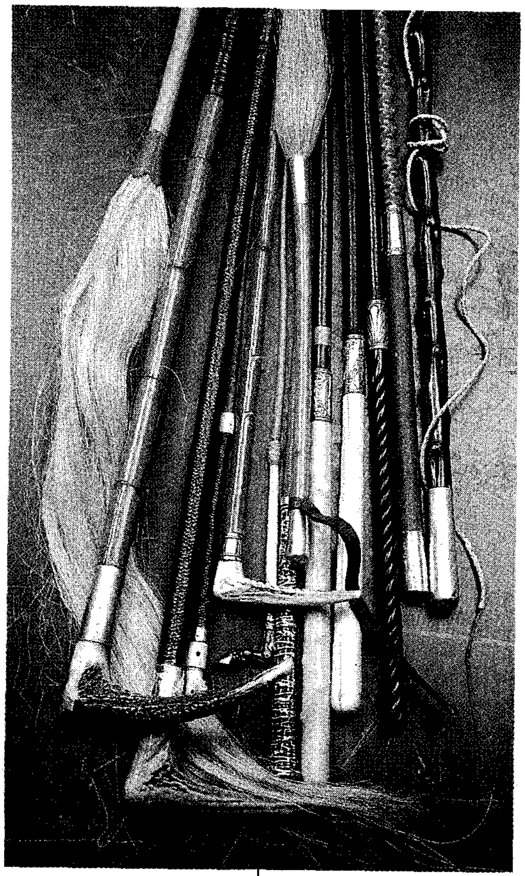
Major Musters Collection.

MAN & THE HORSE

"SPIT AND POLISH AND GREAT TAILORing" is the way Diana Vreeland describes the equestrian world. To illustrate her view, she's created "Man and the Horse," opening at the Metropolitan Museum's Costume Institute December 18. The exhibit's habits, harnesses, paintings, and carriages trace the evolution of riding clothes and accoutrements through three centuries. In the late eighteenth century, the horse stimulated one of the most significant turns in fashion history—the birth of sportswear—when English country gentlemen traded in their embroidered coats and silk stockings for cutaway jackets and buckskin breeches. The quality of these sturdy hunting clothes came not from added-on finery but from the excellence of their materials and tailoring. For the first time, form followed function; the combination of elegance and efficiency continues to be the ideal for American designers. To complement the show, presented by Polo/Ralph Lauren, the Metropolitan and Simon and Schuster are publishing *Man and the Horse: An Illustrated History of Equestrian Apparel,* from which the paintings shown here are taken.

MAN & THE HORSE

FOX HUNTING HAS ITS OWN ETIQUETTE: THE RANK OF each male member or master of the hunt is indicated by the cut of his "pink," or red jacket, and the number and placement of his engraved buttons. On formal hunts, women wear top hats and jackets of black or navy.

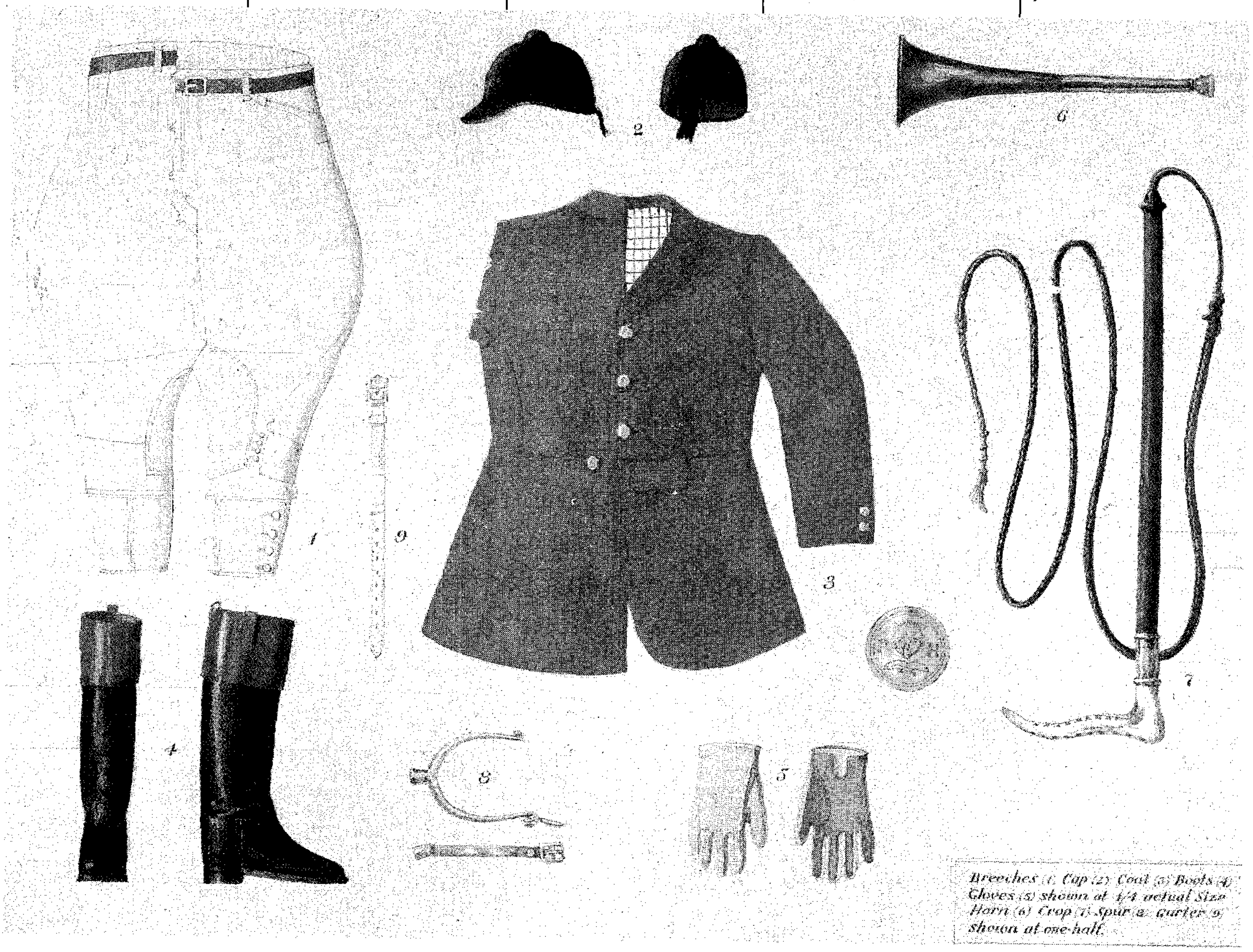


1850-1914

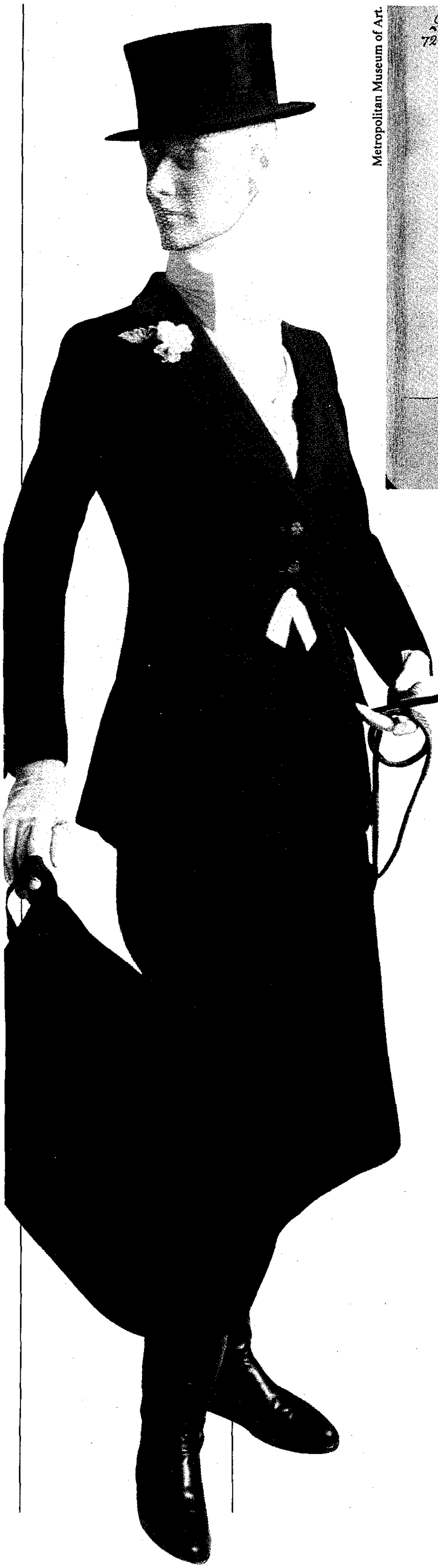
LEFT: AN ASSORTMENT OF WHIPS AND RIDING crops. Whips with crooked handles are used for hunting. From the Carriage Collection of the Museums at Stony Brook.

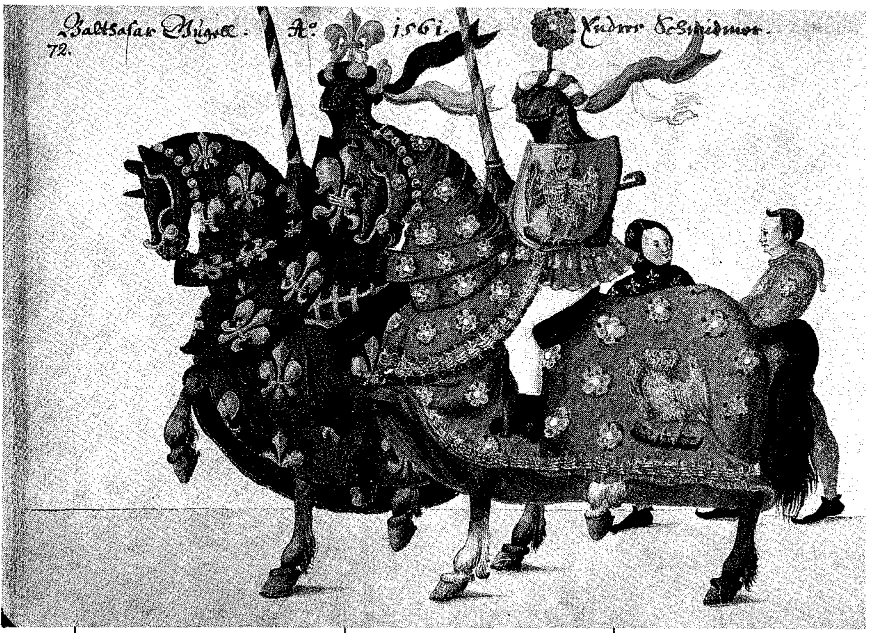
CIRCA 1950

BELOW: WATERCOLOR OF PAUL MELLON'S hunting habit by Harold Sterner. Mellon was Master of Foxhounds of the Piedmont Hunt, as indicated by the brass buttons on his jacket.


1
2
6
9
3
7
4
8
5
Breeches (1) Cap (2) Coat (3) Boots (4)
Gloves (5) shown at 1/4 actual Size
Horn (6) Crop (7) Spur (8) Garter (9)
shown at one-half.

Paul Mellon Collection.





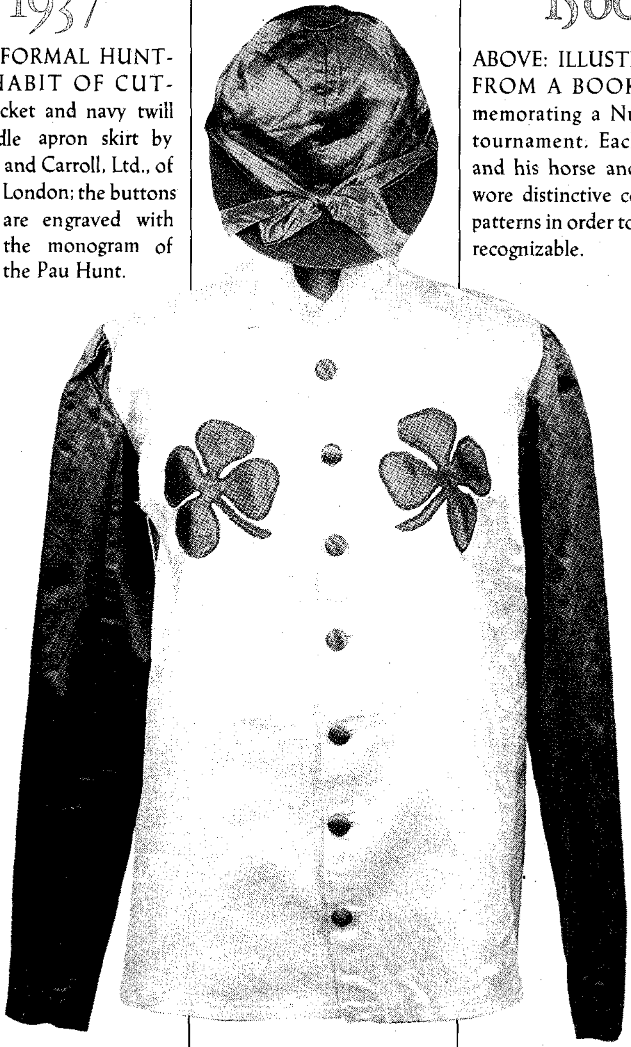
Metropolitan Museum of Art.

1937

LEFT: FORMAL HUNTING HABIT OF CUTAWAY jacket and navy twill sidesaddle apron skirt by Roberts and Carroll, Ltd., of London; the buttons are engraved with the monogram of the Pau Hunt.

CIRCA 1560

ABOVE: ILLUSTRATION FROM A BOOK COMMEMORATING a Nuremberg tournament. Each knight and his horse and servant wore distinctive colors and patterns in order to be easily recognizable.

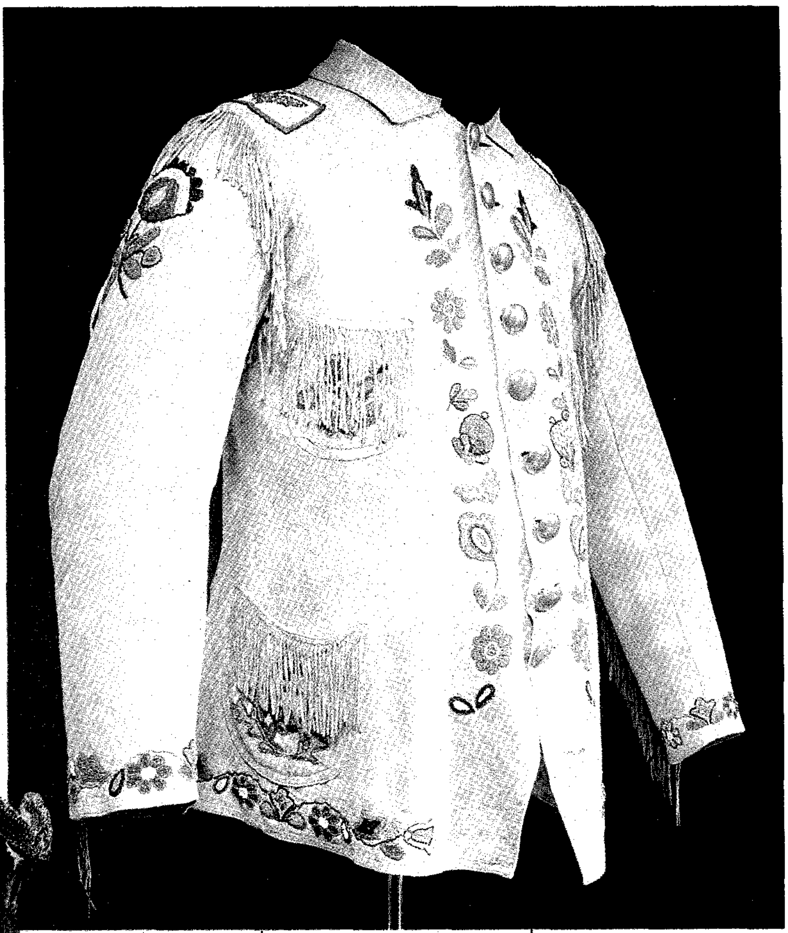


CIRCA 1900

RACING SILKS WORN BY A GENTLEMAN JOCKEY. From the Musée des Arts de la Mode, Paris.

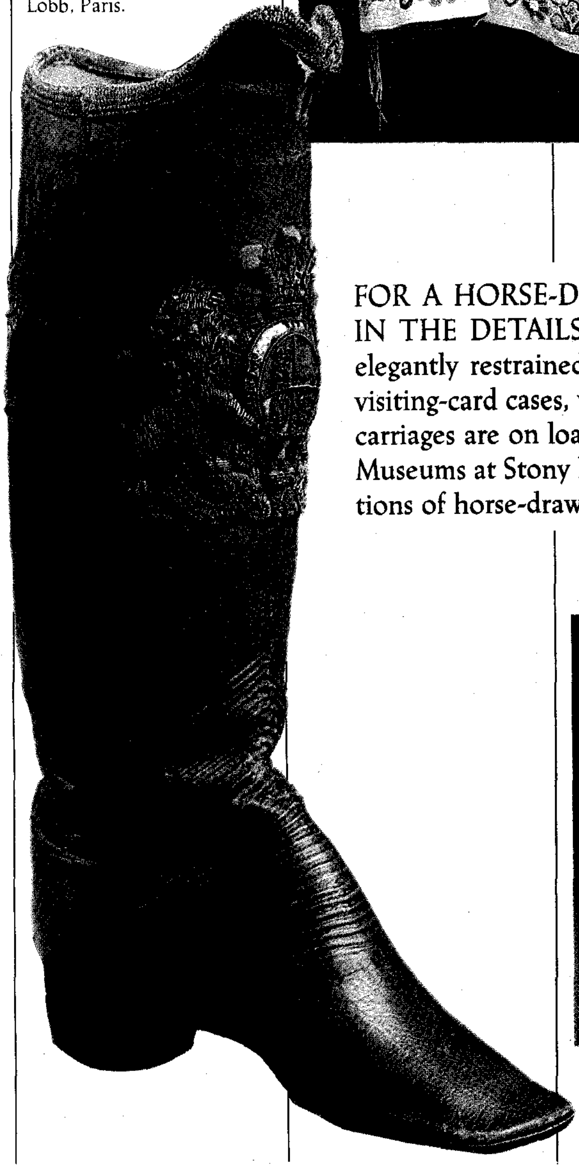
1907

BUFFALO BILL'S BUCKSKIN JACKET WITH American Indian beadwork, made for his Wild West Show. From the Buffalo Bill Museum, Cody, Wyoming.



CIRCA 1850

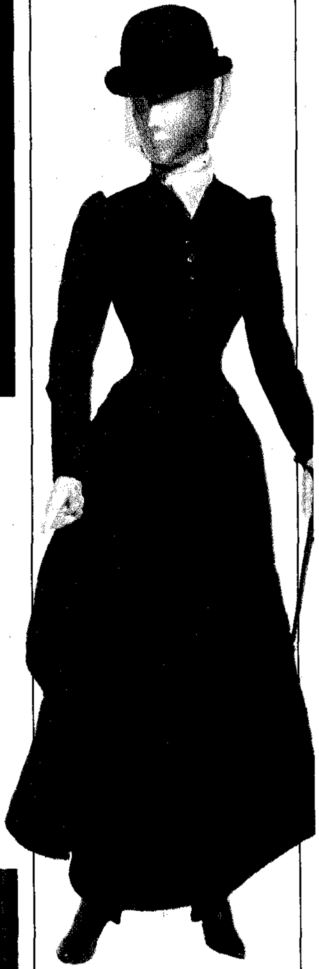
BELOW: ONE OF A PAIR OF MOROCCAN leather boots made for the young Prince of Wales, later Edward VII. From John Lobb, Paris.

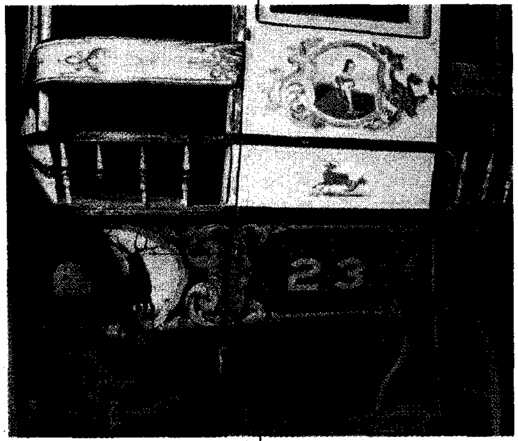


FOR A HORSE-DRAWN CARRIAGE, LUXURY WAS IN THE DETAILS; INTERIOR DECORATION WAS elegantly restrained, and the fittings, from bud vases to visiting-card cases, were quietly perfect. The exhibit's ten carriages are on loan from the Carriage Collection of the Museums at Stony Brook, one of the world's finest collections of horse-drawn vehicles.

CIRCA 1890

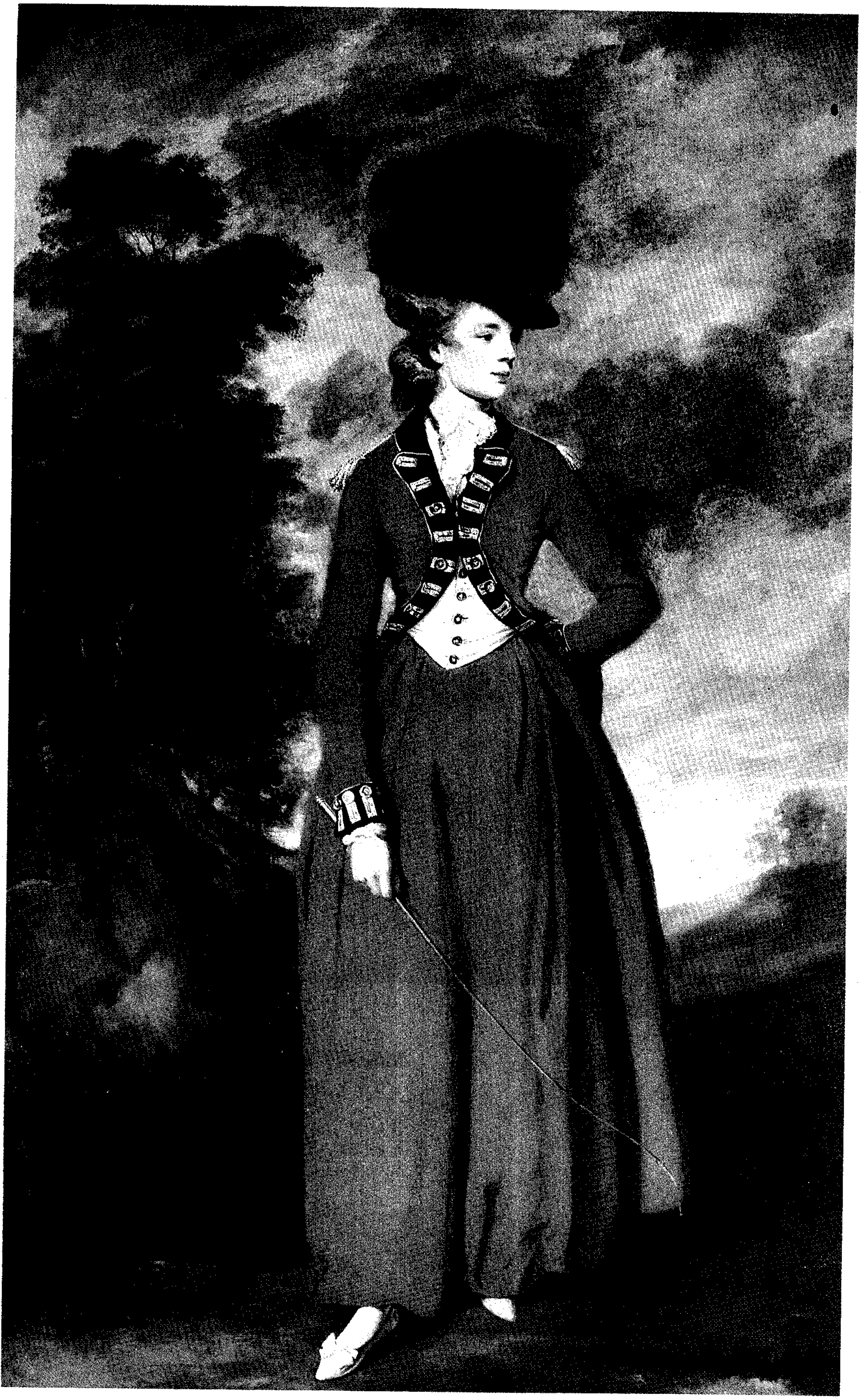
BELOW: NAVY WOOL HABIT AND BOWLER designed for riding in Central Park. The sidesaddle skirt was worn with a boned jacket over a corset to obtain the tiny-waist silhouette then in fashion.





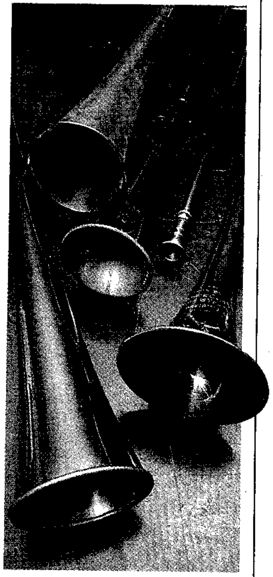
CIRCA 1880

LEFT: REAR VIEW OF THE OMNIBUS GRACE Darling. Originally designed for public transportation, from 1925 to 1952 it was used by St. Paul's School to transport athletic teams.



Permission of the Earl of Harewood.

MAN & THE HORSE



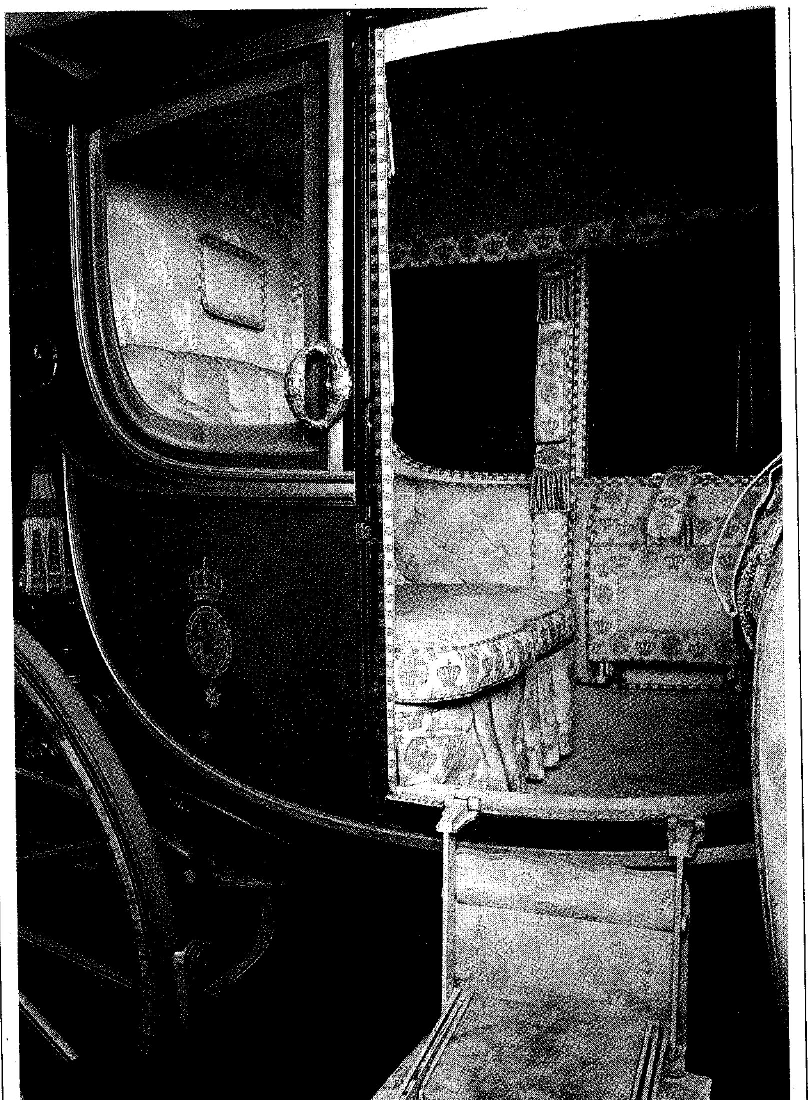
1850-1914

ABOVE: AN ASSORTMENT OF HORNS USED for coaching calls. From the Carriage Collection of the Museums at Stony Brook.

1779

ABOVE: 'LADY WORSLEY,' BY SIR JOSHUA Reynolds. Her riding habit was modeled after the uniform of her husband's regiment, the Hants Militia, a practice in vogue among eighteenth-century women.

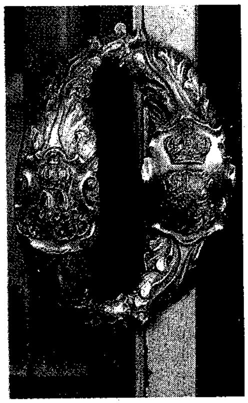
MAN & THE HORSE



CIRCA

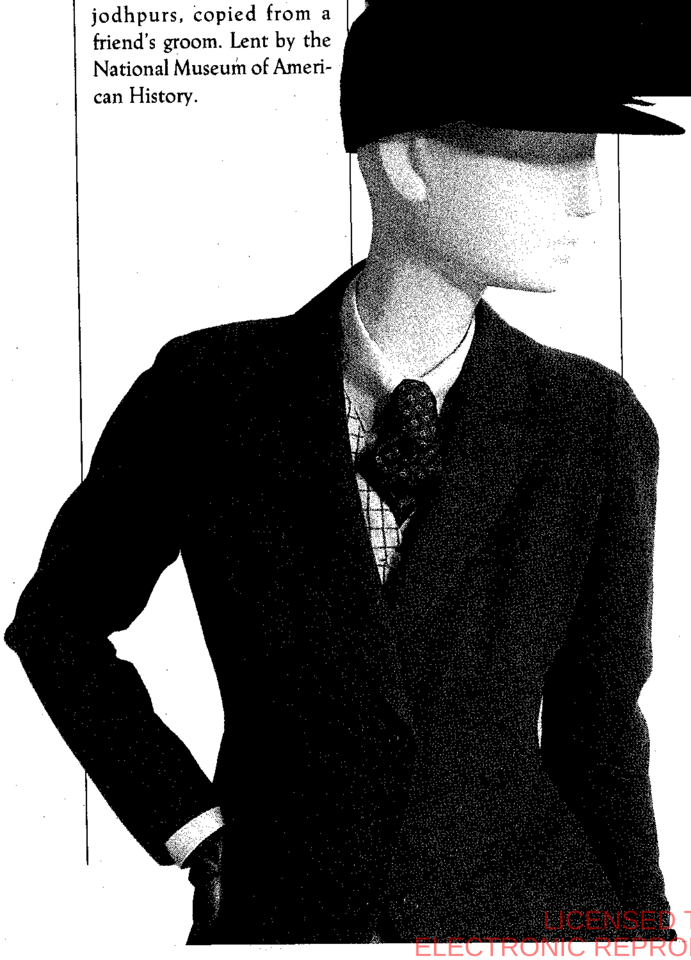
1860

LEFT: INTERIOR OF THE BAVARIAN STATE chariot used for transporting royalty. Below: Detail of gold-and-silver door handle. From the Museums at Stony Brook (gift of Dieter Holterbosch, 1969).



1927

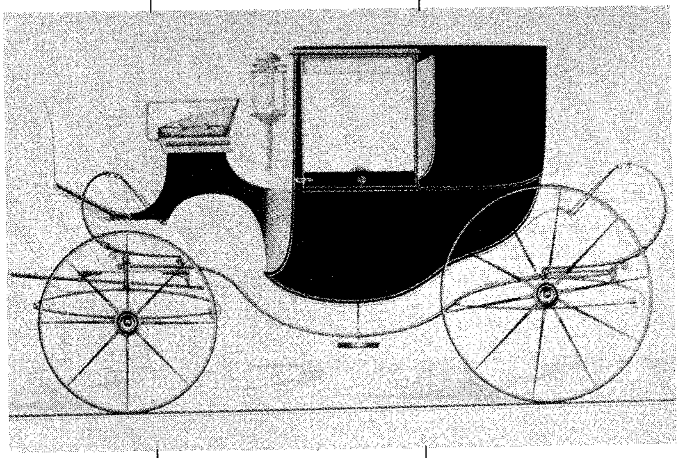
BELOW: WOMAN'S HARRIS TWEED HACKING jacket and brown twill jodhpurs. Coco Chanel was one of the first to wear jodhpurs, copied from a friend's groom. Lent by the National Museum of American History.



CIRCA

1840

GUM-ARABIC-WATERCOLOR-AND-ink illustration of a coupé manufactured by Stocken's Carriage Manufacturing, London. From the Museums at Stony Brook. ▬



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BEST BETS

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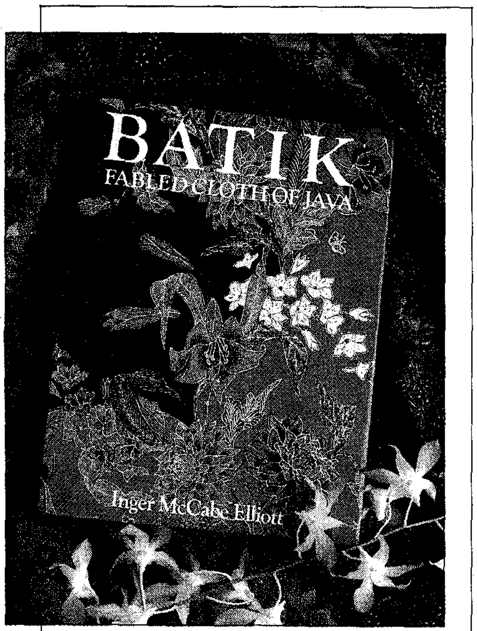
By Nancy McKeon and Corky Pollan



Prints of the Realm

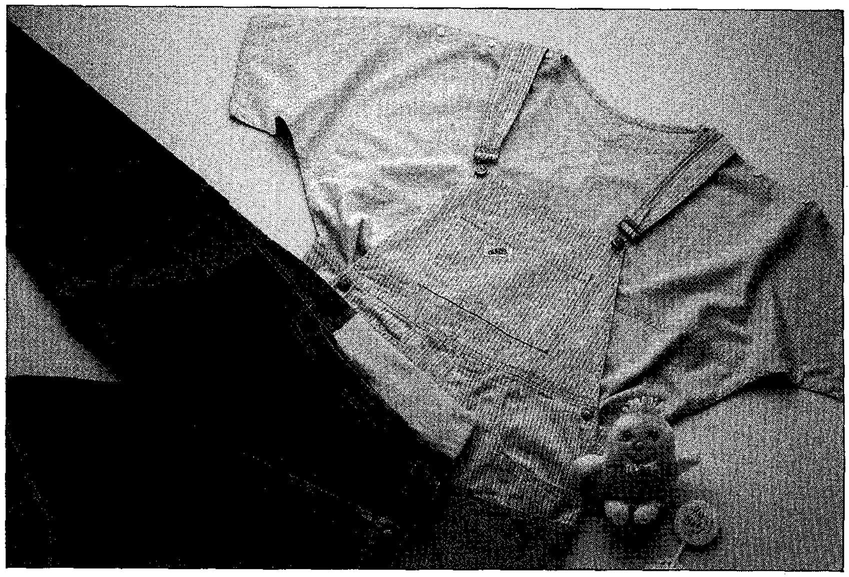
Venture into Inger McCabe Elliott's world—the world of Javanese batik cloth—and discover a craft that remains timeless while evolving along with that island nation. Elliott treats the reader to dozens of examples of the intricate north-coast cloth that first caught her eye in a Hong Kong shop in 1963. Even on paper, these patterns seem lush, dense with color, reverberating with richness. Small wonder, then, that Elliott, a documentary photographer by trade, soon founded a company, China Seas, to bring modern batiks to a wider audience. And no wonder at all that she felt compelled to assemble this seductive work of art and scholarship.

BATIK: FABLED CLOTH OF JAVA
Published by Clarkson N. Potter/$45

True Confections

This year's après-turkey treats include (clockwise from top left) a fabulous finale from David Glass, his new chocolate-orange cake. Eat it at room temperature to experience the minuscule bits of orange peel and the *incredible* chocolate depth. The eight-inch cake is $14, the six-incher $9, at Fisher & Levy. Fisher & Levy's pear-apple tart has a thin, elegant crust and an apricot glaze covering the fruits. The nine-inch tart ($4.50) must be ordered in advance, but the small, $1.75 version is always available. This cranberry-walnut tart is so rich it should be eaten plain—no cream. The base is puff pastry; the berries and nutmeats are glazed with apricot jam. Fisher & Levy always has the four-and-a-half-inch tart ($3.75) on hand, and the seven-incher ($12.50) can be ordered in advance. Word of Mouth's authentic mincemeat pie has cognac, *ground beef sirloin,* and a sultry, exotic flavor. A nine-inch pie is $20 to order. **—Barbara Costikyan**

FISHER & LEVY/*1026 Second Avenue, near 54th Street/832-3880*
WORD OF MOUTH/*1012 Lexington Avenue, near 72nd Street/734-9483*



Mother's Ilk

Georges Marciano and his brothers pulled denim out of a jean depression in 1981 with skintight, stone-washed jeans. Now this successful foursome, the men behind Guess?, have turned their talents to the depression that pregnant women often sink into when they search for casual clothing just like the stuff they love to wear when not enceinte. The result: a line of breezy maternity-wear, from stone-washed jeans with elasticized panels ($76) to denim work shirts ($58) to roomy dresses ($84). All cotton, all with that laid-back look that's on the cutting edge of fashion.

SAKS FIFTH AVENUE/*Maternity department/Eighth floor/Available after December 3*

Photographs: top and bottom, Marcia Luce (platters, knife, and napkin from Wolfman-Gold & Good Company); left, S. Baker Vail.

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ALL FOR NOTHING

"...Neither a nostalgic nosegay nor a successful spoof of a spoof, *The Three Musketeers* was huge, expensive, invincibly tasteless..."

Musketeers and pal: *Musical-comedy derring-do that didn't.*

THE AUDIENCE AT THE LAST PREVIEW OF **The Three Musketeers** gave ample evidence of never having been at a play ("Aren't the programs supposed to be magazine-size?"—"Can we smoke in our seats?"), which gave me a sinking feeling, reinforced by my opening the program and finding in it a "Compte de la Rochefort." Rochefort can take only the masculine *particule* (*de*), and the French for "count" is *comte; compte* is "bill" or "account," and even a crassly commercial venture shouldn't settle its counts like so many accounts.

I imagine that there might have been a way of reviving the 1928 Rudolf Friml musical as a sweet, nostalgic nosegay, as the gentle spoof of Dumas *père* it must have been. But to try to spoof a spoof, to rewrite much of the book and lyrics to suit contemporary sensibilities, which wouldn't want to lampoon something so innocuous and passé in the first place; to reorchestrate the lilting music into soft rock of a neither fish (but smelly) nor fowl (but *faisandé*) sort; and to give it all a huge, expensive, but invincibly tasteless production seems to me more suicidal than challenging D'Artagnan to a duel.

Up went the curtain on Nancy Winters's lavish but tawdry scenery with oodles of Tiffany glass, two fidgety staircases suffering from a bad case of sideways mobility, and a high bridge across the stage, from Harold Prince's bargain basement; up also on Freddy Wittop's garish costumes, in which blaring colors fought one another to the death—perhaps to make up for the wan swordplay staged by Steve Dunnington. Then up popped the three musketeers from a large, square downstage hole that remained gaping throughout the show, making me first fear, then hope that some or all of the cast would fall into it. Instead, it served merely to inhibit the flow of movement and as a vomitory where a vomitorium was called for.

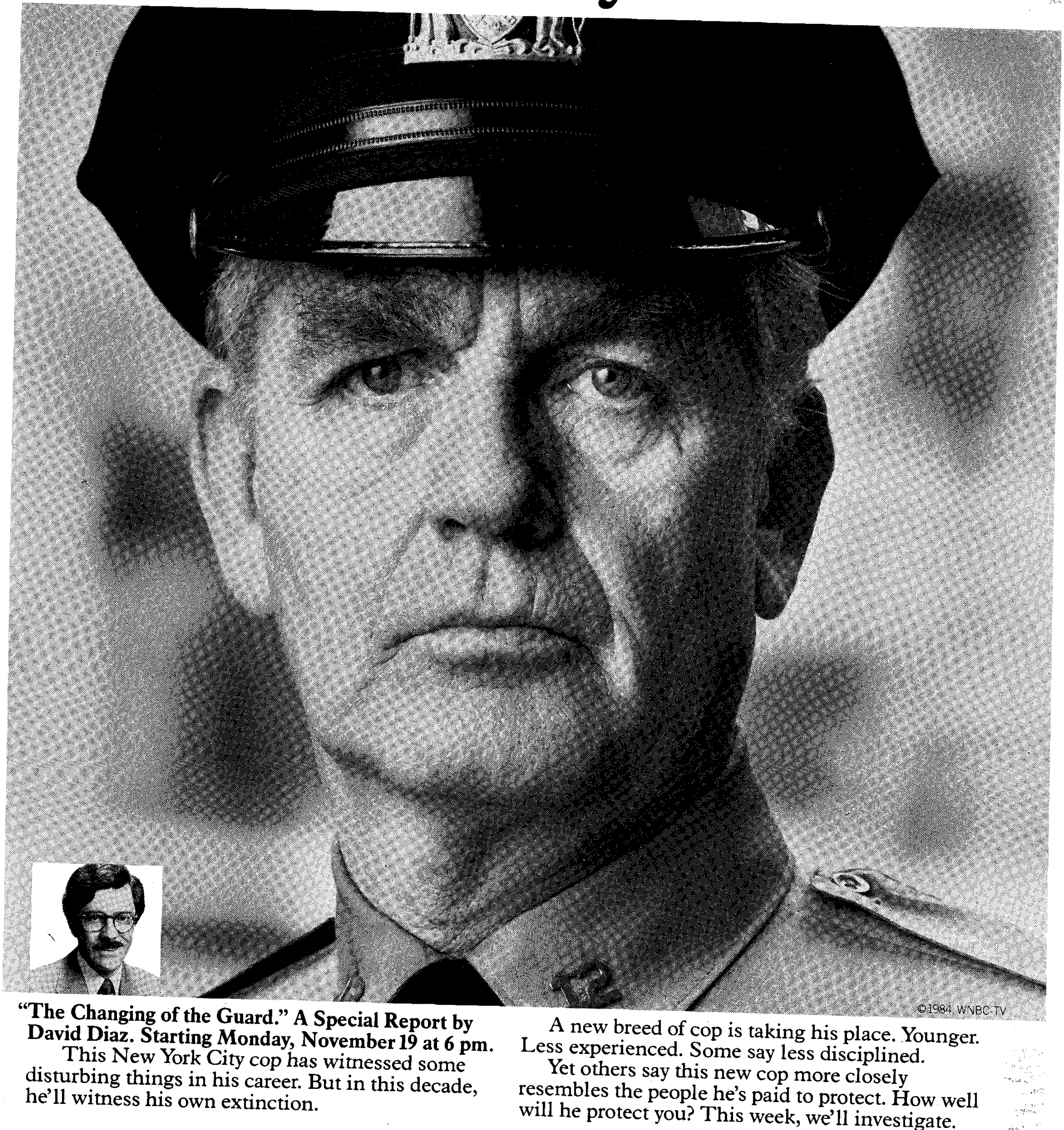
Things picked up a bit with the entrance down an aisle of D'Artagnan on horseback: In a clever switch, it was the horse that was genuine. But, guided perhaps by the sense attributed to its species, it promptly disappeared for good, leaving only the papier-mâché D'Artagnan (Michael Praed) to prance around for the rest of the evening. Athos, Porthos (who carried a girl piggyback for no scrutable reason during an entire scene), and Aramis had jointly just enough dash for one punctuation mark. Queen Anne seemed to have made it as winner of a Marsha Mason–look-alike contest, but the provenance of Buckingham and Richelieu was totally baffling. Liz Callaway turned the tender Constance into a human door knocker, and a good and loud one too; as Milady de Winter, Marianne Tatum vamped and camped *pari passu.* But at least she was sexy and stylish and sang prettily; as Louis XIII, Roy Brocksmith dithered and doddered derivatively but amusingly. Soon D'Artagnan was singing "Only a Rose," a song that wandered in from *The Vagabond King* and in which the rose he tendered was declared to be "blushing as roses do," though in this context it must have had grounds more relevant than that.

The pleasant Friml tunes were adapted into soft, wheezing, old rock by Kirk Nurock; the book, which now made not enough sense for Mouseketeers or Mooseketeers, and the new lyrics, which were less additional than subtractional, were by Mark Bramble, a fellow of dubious qualifications but good connections. Ken Billington's lighting looked like Christmas in Podunk, and Lester Wilson's choreography could have been performed by trained seals, which, with the two chief producers Ringling Bros. honchos, it may yet be. The staging, begun by Tom O'Horgan and finished by Joe Layton, had, for example, Milady, in her first litter ride, eating grapes; in her second, a banana. Peeling grapes, as is widely known, is what the villain does in melodrama; eating bananas, I believe, is what the birds and the bees do in France. By way of innovation, however, the old watchword was rewritten for this production: "One for all and all for nothing." (*Closed.*)

POLITICAL SATIRE IS A GOOD THING, BUT it should be original, subtle, piercing, and courageous, almost none of which can be said for **Accidental Death of an Anarchist,** written by Dario Fo and adapted by Richard Nelson. The play may have deserved to be successful in Italy, where its dealing with an actual case of police defenestration was doubtless audacious and salutary. But it has far less resonance here, and the manner in which Nelson has dragged in American references is obvious and safe. As the show stands, it belongs on a college campus, where its Marx Brothers-

Photograph by Martha Swope.

They don't make 'em like this anymore.



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"The Changing of the Guard." A Special Report by David Diaz. Starting Monday, November 19 at 6 pm.

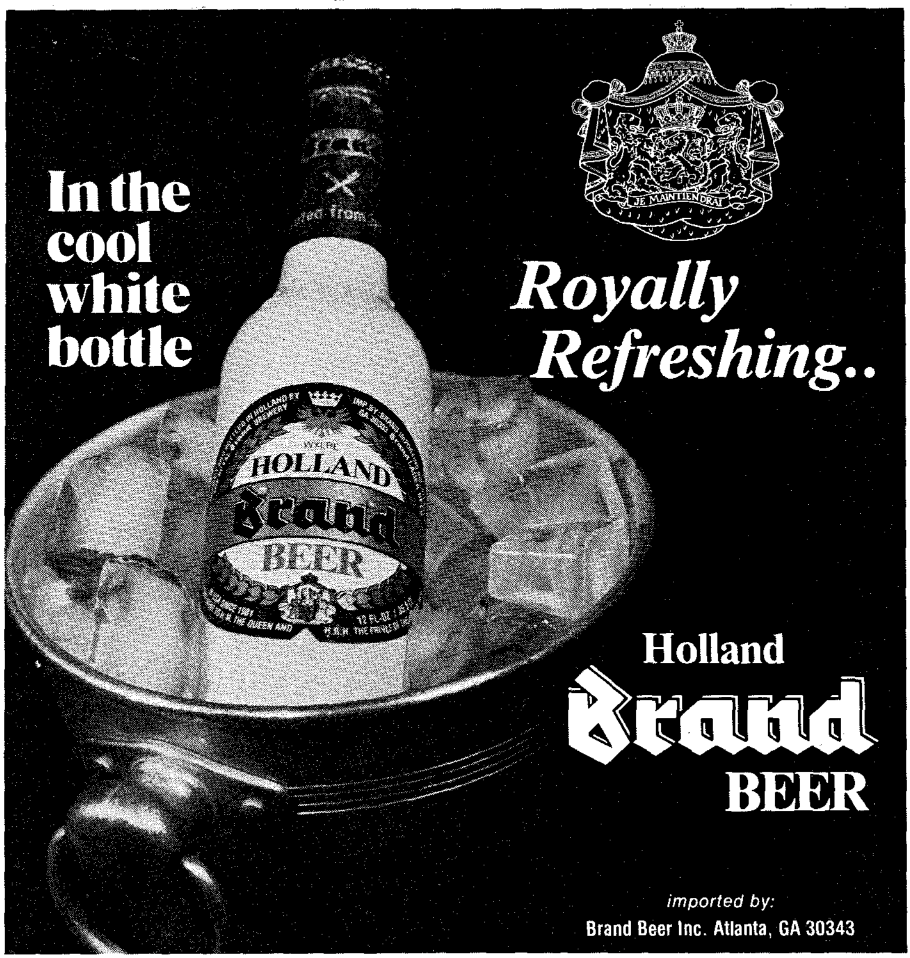
This New York City cop has witnessed some disturbing things in his career. But in this decade, he'll witness his own extinction.

A new breed of cop is taking his place. Younger. Less experienced. Some say less disciplined.

Yet others say this new cop more closely resembles the people he's paid to protect. How well will he protect you? This week, we'll investigate.

NEWS 4 NEW YORK

Is there any reason to watch anyone else?



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ish gags and easy sniping at Reagan, Bush, et al. would make it a hit. And so it may be on Broadway, along with such other fearless satires as *Whoopi Goldberg* and *Alone Together.*

The plot is yet another variation on the tired and offensive theme of the lunatic as saner than the alleged sane people. A crazy con man who calls himself Antonio A. Antonio, a graduate of numerous mental institutions, has been bilking folks with impersonations of various professional wizards (notably, you've guessed it, psychiatrists). In Rome's Central Police Headquarters, where he is apparently detained for questioning, there is fear, for the case of the defenestrated anarchist may be reopened. Inspector Bertozzo, Captain Pisani, and Chief Bellati, with whom the Fool (as A.A.A. is, existentially and metaphysically, designated in the program) becomes entangled, are the very officials involved in the case, along with their factotum, a kind of *demi-caractère* Sergeant.

After much preliminary horseplay, or Fo-play, during which A.A.A. manages to steal a police folder, our hero comes back disguised as a judge of the high court in charge of reexamining the case of the flying anarchist. From here on, we are treated to a never-ending stream of visual and verbal gags, Italian and American, which range from the sophomoric through the Marxian (in both senses) to, very rarely, the acute. A.A.A. plays outrageous games with the fearful cops, changing his identity a number of times—partly for the benefit of a prying woman reporter—into, among others, a Strangelovian police psychologist and an Irish-accented bishop. His aim is to confound all authority.

Now, the main trouble with much of this is that it isn't funny: "It's only fair to kick a man while he is down—would you mind getting down?" Or, to a policeman: "It's your right to push a guy around sometimes. Consider it a perk." Or: "This is Italy, not Switzerland. We set our watches to any damned time we please." Or: "I know these female reporters. They can be very touchy—not to mention ticklish." Or, in the American vein: ". . . a president who hasn't had one single sleepless night in twenty years." And: "Where are all these poor people? I never seem to meet any and I go to a lot of parties." Now and then a line does hit home, e.g., "We are people rich in resources, and our richest resource is our rich people." But forthwith it's back to stuff like "I know how to make nitroglycerine suppositories," and, of course, any number of loony jokes, e.g., "I am touched." "So am I."

Though this sort of thing may satisfy a lot of people, I myself wonder where is the real courage, the courage to offend? Even people who voted for Reagan can

"...*Accidental Death of an Anarchist* might be a hit on a college campus. *Soapy Smith*'s language can sear and even soar..."

laugh at jolly japes about his nodding off in mid-sentence; but when A.A.A. comes on as a bishop and you expect him to let John J. O'Connor, who is ripe for the plucking, have it, no such thing occurs. Instead, we get some feeble jokes about the pope and Lech Walesa. Even the jabs at the feminist reporter—Fo's wife, Franca Rame, being a feminist—would not do a mosquito proud. Real satire spares no one.

Jonathan Pryce, the English actor who plays the Fool, is an accomplished comedian, versatile of tongue and supple of body, as precise with a wisecrack as he is nimble with comic business. But he seems to be enjoying his own cleverness too much—inwardly laughing at his jokes before we do. He has the technique, but not, I think, the soul, of wit. Gerry Bamman and Raymond Serra are standard comic cops, but Joe Grifasi is better than that. Bill Irwin, a wonderful mime and clown, is shortchanged by the Sergeant; Patti LuPone is mush-mouthed and humorless as the Reporter. The production is visually slick, and Douglas C. Wager has directed his cast to throw their lines about as ruthlessly as the Italian cops do anarchists. Perhaps they should have gone all the way and tossed them out the window.

THOUGH **The Ballad of Soapy Smith** IS far from a total success, Michael Weller deserves praise for a historical play with contemporary relevance, social satire with serious overtones, and daring to accost a large canvas rather than doing yet another miniature. Best of all, this is a play of ideas, even if they remain somewhat underdeveloped and confused; the questioning of society and politics is earnest enough without being stodgy, ironic but not facile.

"Soapy" Smith was a celebrated con man who came to Skagway, Alaska, in 1897 to profiteer off the Klondike gold rush. As Weller imagines what happened, Soapy, a gentlemanly sort of rascal, starts a protection racket only slightly more corrupt than the town merchants' cartel and vigilante group, and eventually more lucrative. Soapy gives Skagway a church and an infirmary, and is deeply impressed by the town's incorruptible engineer, to the point of wanting to win him over and beginning to emulate him. The lure of respectability, pride in his newfound virtue, and trust in a young poetaster in his service prove to be Soapy's undoing. Yet his ultimate crime is really a moral act, just as his morality was tainted with criminality. And was the poet who betrayed him acting morally or immorally? And was the town's righteous indignation really right?

There are serious inconsistencies in the plotting, and ambiguity is sometimes confused with murkiness. Brechtian echoes may be too strong, and the romantic subplot is sketchy and schematic. But the protagonist, enacted with authenticity and authority by Dennis Arndt, is a complex and absorbing creation; there are scenes of true dramatic impact; and the language, though uneven, can sear and even soar. Robert Egan's direction, though generally sweeping and energetic, occasionally falters, and Eugene Lee's cannily evocative set may be too cluttered; but the large cast, with two exceptions (Pierre Epstein and Cherry Jones), is adequate, and I left the theater, for once, thinking rather than trying to forget. ■

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MASTER WITH CLASS

"...The lack of surface glamour in Birgit Nilsson's master classes honestly reflected this great singer's down-to-earth personality..."

FAMOUS OPERA SINGERS ARE MORE than eager to give youth sage counsel and practical instruction nowadays, especially if the public, press, and TV cameras are also in attendance. Lotte Lehmann started it all 30 years ago when she opened the doors on her master classes in Santa Barbara, allowing audiences to eavesdrop and savor each precious moment as she passed on the secrets of her art to impressionable young voice students. Since then, dozens of larger-than-life operatic notables, from Callas and Schwarzkopf to Pavarotti and Domingo, have been coaxed into the classroom, sometimes enlightening a few awed pupils with their advice, but always delighting a large, adoring audience with their presence.

The latest instructor to join this all-star faculty is **Birgit Nilsson**, who gave every indication of enjoying her new role of schoolmarm during three recent master classes at the Manhattan School of Music. And why not? Despite the potentially self-serving nature of these events, they can often prove genuinely beneficial for older singers who understandably may be finding the transition into retirement a traumatic adjustment. Besides, the most talented and receptive students are bound to absorb something of value; audiences are vouchsafed one more glimpse of a beloved artist; and the educational institution clever enough to secure such a distinguished figure from the world of opera always garners its fair share of publicity and prestige. Beyond all that, in this particular instance, virtually everything Nilsson had to say was well worth hearing.

Even with so much in its favor, a master class conducted by the most celebrated Wagnerian soprano of her generation automatically raises a perplexing question of repertory. Probably few singers are better equipped to offer constructive suggestions to a prospective Isolde or Brünnhilde than Birgit Nilsson, but not many fledgling sopranos feel either ready or rash enough to experiment with Wagner. So Nilsson could not discuss the fine points of her "Liebestod" or "Immolation Scene," but instead had to concentrate on less heroic matters such as arias from *Carmen, I Puritani, La Forza del Destino, Faust, La Bohème,* and *La Sonnambula*—all of them, as far as I know, operas she had never learned or sung on stage. How Nilsson would address this music must have piqued the curiosity of many auditors during the opening session of her Manhattan School classes.

One-to-one: *Schoolmarm Nilsson with Amy Goldstein.*

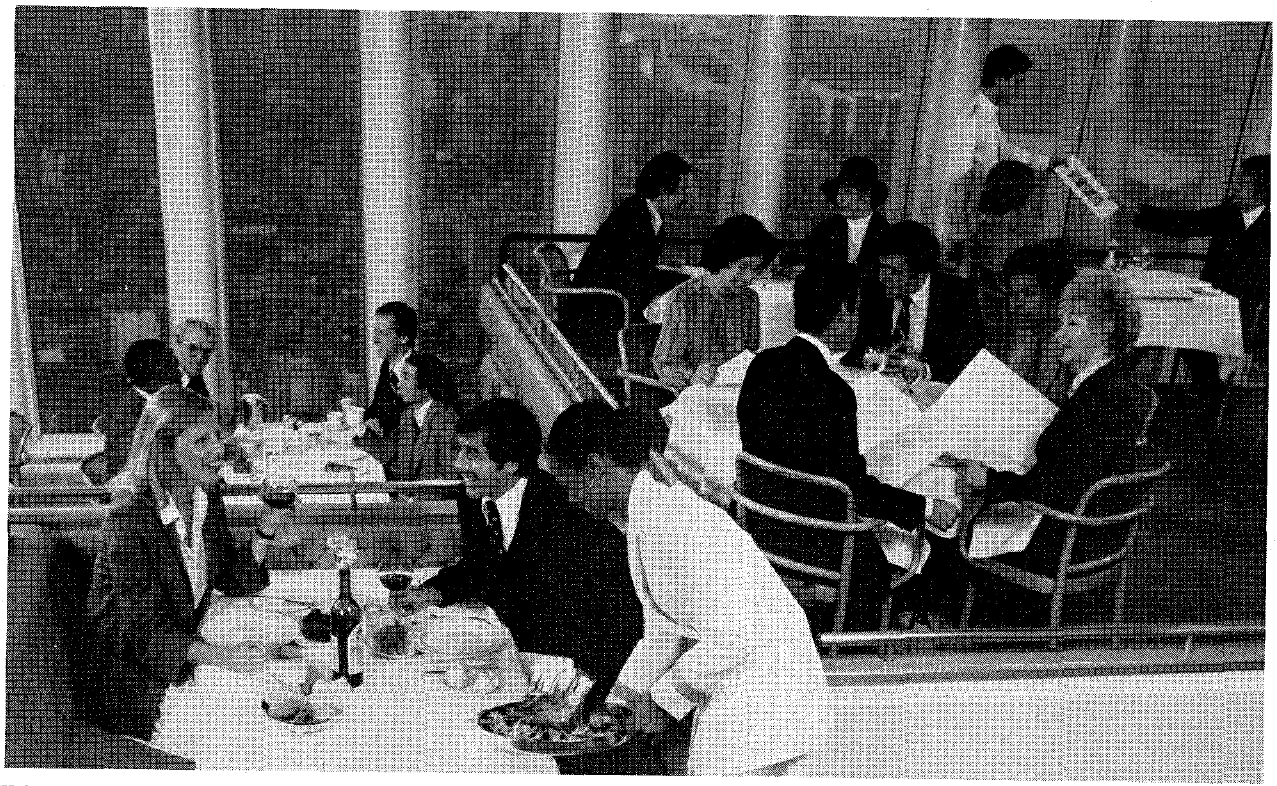
"I admit I'm not very familiar with this opera," Nilsson confessed, before one young baritone launched into an aria from Bellini's *I Puritani.* That unsurprising fact hardly interfered with the teaching process, which focused on many of the sensible basics that characterize Nilsson's own straightforward, unfussy approach to singing: Prepare and use your entire body as a resonating column; purify each tone and keep it free and open; always attack and release the notes cleanly; pace your breathing to follow the natural phrase structure and be sure to accent only the most important words. After proffering all this sound advice and listening sympathetically as her pupil became totally unraveled at the climax of the florid bel canto showpiece, Nilsson administered a gentle spanking: "It's a difficult aria, but you chose it yourself, so you have no one else to blame."

The soprano was obviously more in her element coaching "Pace, pace, mio Dio" from Verdi's *La Forza del Destino,* an aria she had recorded on two occasions, although the complete role of Leonora never figured in her active repertory. Impressed by Carolyn Disnew, Nilsson permitted her to continue without interruptions—the only singer of the day to be accorded that honor. There may have been plenty of details to correct, and some of them were eventually worked out, but here was clearly an extraordinary young talent who deserved to be let off the tether for a moment. Near the end of this aria, the singer must attack a high B flat softly, swell the tone, and then taper it back to a pianissimo, drop down an octave, and round off the phrase, all in a single breath. In her two recordings, even Nilsson never quite got it right, although the intentions could not have been more correct. After Disnew had finished singing the passage, Nilsson gave everyone a lesson in graciousness, humility, self-knowledge, and perseverance by commenting: "Not many can produce that B flat so beautifully—I've struggled with it all my life. That was so good, let's hear it once more and make it better still."

I suppose to the casual observer the Nilsson master classes may have seemed a trifle dull, probably because their lack of surface glamour honestly reflected the down-to-earth nature of this great singer's own musical personality. Not for a moment was there a hint of Lehmann's false modesty and blunt criticisms, Callas's total inability to articulate her intuitive genius, Schwarzkopf's obsessive parsing of each note, or Pavarotti's insufferable self-absorption. No doubt all those singers have had some

Photograph by Jennifer Jecklin.

WE COUNTED 18 EX-JADED NEW YORKERS AT WINDOWS ON THE WORLD LAST NIGHT.



We're the first to admit that there is no absolute cure for Jadedness. There's no way in the world that one perfect fall afternoon or one evening at "Glengarry Glenn Ross" or even one dinner at Windows on the World can arrest the condition permanently.

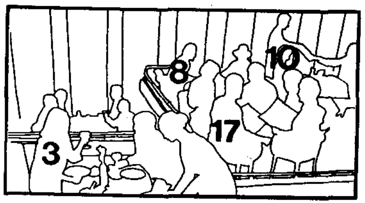
As an ex-Jaded New Yorker, you know yourself how easy it is to slip back. Put together a couple of mornings with no hot water in the apartment, a bill for 30% higher tuition from your daughter's school and a 15% increase for your garage space, and you're back to heavy Jadedness in no time at all.

A lot of ex-Jaded New Yorkers are smart enough to head for Windows on the World at the first symptom. In fact, we counted 18 of them just last night. They come to Windows because, when you're 107 stories up in the sky, it's pretty easy to forget about alternate side of the street parking regulations and retroactive bills from the City Collector. The food won a 1984 Gault Millau citation and The Wine List offers you a choice of over 600 of the finest wines in the world. But mostly it's the atmosphere of the place.

Windows on the World is New York and the way New York ought to be. The whole place feels like New York, the people look like New York And you begin to feel good about the city again.

Some ex-Jaded New Yorkers even use Windows on the World as a preventive measure. They come the night before they go to their tax man, the night before the co-op board meeting. To soften the blows.

There are four ex-Jaded New Yorkers visible in our illustration:



We do what we can. We can't cure Jadedness. But we can sure remind you why you chose to live here in the first place and why, in spite of it all, you'd still rather live here than anywhere else.

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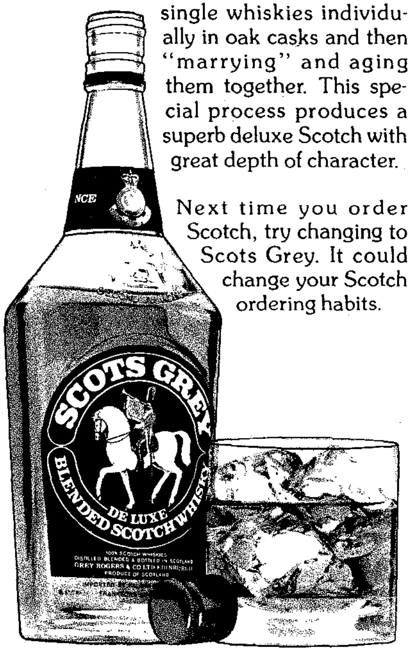
Blended from some thirty specially selected single malt whiskies plus grain whiskies, the unrivalled taste of Scots Grey is achieved by aging each of the single whiskies individually in oak casks and then "marrying" and aging them together. This special process produces a superb deluxe Scotch with great depth of character.

Next time you order Scotch, try changing to Scots Grey. It could change your Scotch ordering habits.



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"...Recital report: boldly individual Bach; beautiful Bloch; a first-class bass..."

useful information to dispense, and their pupils surely learned a great deal merely by being exposed at close range to such potent role models. Few of Nilsson's predecessors, though, ever managed to communicate such valuable advice—and so effectively—simply by combining common sense with technical knowledge and artistic awareness with practical experience.

NEW YORK'S CONCERT HALLS ARE CELEBRATING Bach's tricentennial widely this season, and no doubt many worthy musical events will be brushed under the carpet in the rush. One that certainly deserves better is a cycle of four concerts devoted to the complete *Well-Tempered Clavier,* performed on the piano in Merkin Hall by **Edward Aldwell.** Rumors have been spreading about Aldwell's Bach performances, and his first *Well-Tempered* installment confirmed most of the superlatives. Yes, these were the interpretations of a committed pianist who communicates his own personal blend of intellectual vigor, romantic subjectivity, and sheer visceral delight in conquering the physical challenges of playing this wonderful music. Yes, Aldwell also indulges himself to excess at times, but so did Glenn Gould and the handful of other great pianists who could conjure up an equally stimulating and boldly individual vision of Bach's keyboard music. Aldwell is that good, and I trust that Merkin Hall will be packed for the rest of his series, on January 7, March 4, and May 6.

THIS CENTURY HAS BEEN A RICH PERIOD for string-quartet composition, and by now most chamber-music audiences have discovered that there is a great deal more out there than Bartók's six quartets and Schoenberg's four. In fact, the chances are pretty good that many people still find those composers' seminal scores tough listening and prefer music that may be on an equally lofty plane but a bit less abrasive. For them, Shostakovich's fifteen quartets have surely become favorites by now, probably through the Fitzwilliam Quartet's incomparable recordings on the L'Oiseau Lyre label. If so, I can also recommend Ernest Bloch's five essays in the medium, especially as played recently by the **Portland String Quartet** in Alice Tully Hall and on the group's new integral recording (Arabesque 6511).

Except for the massive First Quartet of 1916, nearly an hour in length, Bloch's quartets were written in this country between 1945 and 1956, the mature reflections of a composer near the end of his life. All the lyrical intensity, rhythmic energy, emotional turmoil, and structural experimentation of Bloch's early years return in these four scores, but subtly distilled into expressionistic abstractions. It almost seems as if the composer pondered the implications of his First Quartet for 30 years before he felt ready to define the same material into these amazingly concentrated statements of his old age. In any case, the Portland foursome now has Bloch in its blood, and the performances realize the music's rhetorical clarity with an almost painful expressive urgency.

I can't resist putting in a plug for another Portland project that chamber-music aficionados might have overlooked: Walter Piston's five quartets, which the group is recording for Northeastern—Nos. 3 and 4 have just been released on NR 214. These elegantly crafted, quietly eloquent, supremely civilized inspirations may be dismissed by some tastes as the apotheosis of regressive New England gentility (the composer taught at Harvard from 1926 to 1960). Piston's quartets did not break fresh ground or set new styles, but these five lovely scores deserve a secure niche in the repertory. The enterprising Portlanders have also recorded two romantic curios for Arabesque (6521): the sole string quartets of Richard Strauss (who composed his at age fifteen) and Fritz Kreisler (a world-famous fiddler when he wrote this substantial score in 1919). Both pieces are perfect for a friendly session of guess-the-composer—or simply to be enjoyed on their own terms when no one is looking.

THERE ARE FEW REAL BASSES LEFT IN THE world, but **Kurt Moll** is definitely one of them. Unlike most singers whose voices disappear when dipping into the basso profundo register, Moll consistently produces the same rich, resonant, rolling tones in his lowest octave as he does at the top of his range. He also possesses a gorgeous natural instrument, one so caressingly benign and silky-smooth that he sometimes seems miscast as the traditionally villainous operatic bass. No such problems arose during Moll's recent Carnegie Hall recital of German lieder by Schubert, Brahms, Schumann, and Loewe—an excessively somber selection perhaps, but the mood never became oppressive and the vocalism was invariably first-class. Much of the program was lightened and leavened by Loewe, an underrated composer whose delightful narrative ballads showed Moll to be a born storyteller as well as a singer of distinction. ■

Special Advertising Section

[illegible] and ski areas across the [illegible] another season. Snow [illegible] by the ton; lift lines are [illegible] instructors await the crowds, [illegible] skis are being waxed, boots fitted, [illegible]

At home, ski vacations are considered: Should I extend a business [illegible] to include a few days on the slopes? Visit Vermont and try a time-share chalet? Circle a weekend on the calendar and commit to a ski jaunt close to home? Fulfill the promise of Europe this year?

Choices are abundant, but free time rarely is. So it's important to select the ski vacation that reflects your preferences for sport and leisure. More and more areas that used to be exclusively devoted to skiing have evolved into year-round resorts complete with health clubs, fine restaurants, and nightly entertainment. Cross-country skiing is available within a few miles of almost every ski area—if not on the mountain itself.

What follows is up-to-the-minute information on selected ski areas throughout the United States.

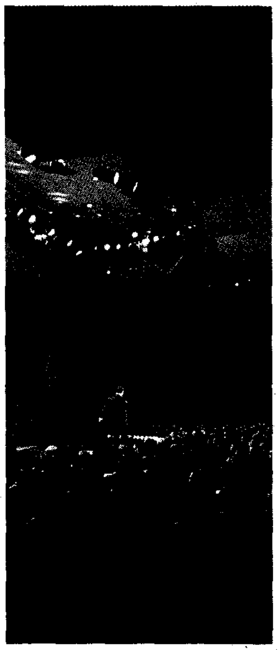
Ski '84/'85 Getaway Guide

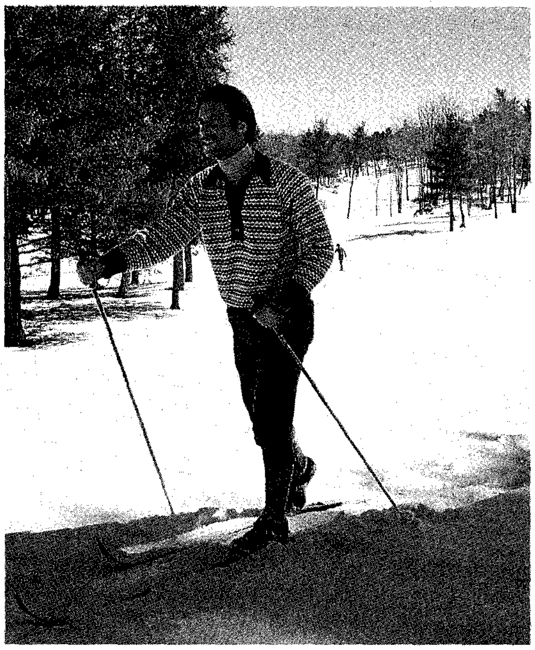
By Susan Breslow

SEE IT

See Snow-Clad Vistas By Day, Famous Stars In World-Famous Resorts By Night

In addition to exciting entertainment, the Catskills' renowned resorts offer luxurious accommodations, excellent cuisine and a wide range of sports facilities.
Many places have tobogganing, snowmobiling, ice skating, horse-drawn sleigh riding, skiing and even ice fishing.





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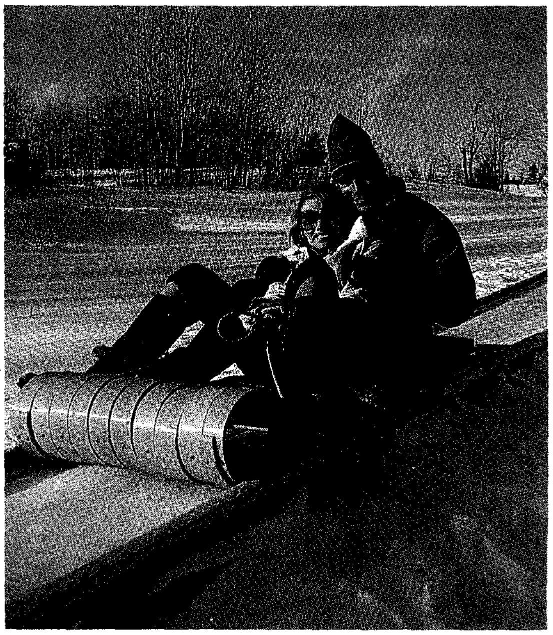


To learn more about a specific area, call the information number listed and request a brochure, or contact the state government tourist office. The highest price you can expect to pay for a lift pass at each area is noted, but lower rates are often available for partial days, night skiing, weekdays, and junior skiers. Packages offer further discounts, and it's beneficial to arrange for transportation and lodging in advance.

Choose now, while the greatest options are still open—and then head for the hills.

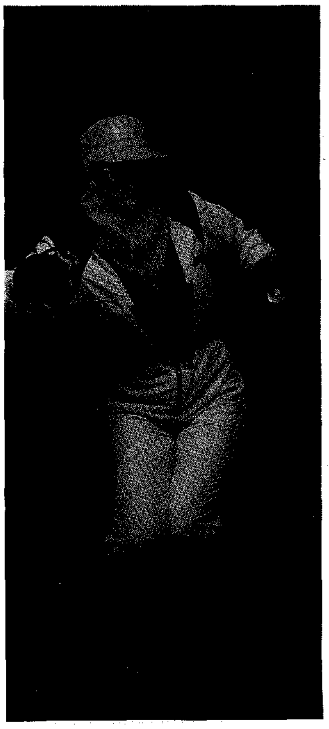
New York

CATAMOUNT SKI AREA
Hillsdale, New York

Straddling the border between New York and Massachusetts, Catamount is a two-and-a-half-hour drive from Manhattan. Its longest run extends two miles. Night skiing goes on until 10 P.M. Tuesday through Saturday. The area closes at 4:30 P.M. on Sunday and Monday. **Vertical:** 1,000 feet. **Trails:** 25. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Lift pass:** $20. **Snowmaking:** 85%. **Transportation:** Taconic State Parkway to Route 23 East. **Information:** 518-325-3200.

GORE MOUNTAIN SKI CENTER
North Creek, New York

Operated by the Olympic Regional Development Authority, Gore Mountain, in the Adirondacks, attracts families who appreciate the reasonably priced lodges, inexpensive restaurants, and child-oriented activities in the Lake George area. The mountain is notable for its intermediate trails, all of which are longer than a mile. **Vertical:** 2,100 feet. **Trails:** 41. **Lifts:** Gondola, 5 chairs, 1 T-bar, 1 J-bar. **Lift pass:** $19. **Snowmaking:** 52%. **Transportation:** New York State Thruway (I-87) to Exit 24 to I-87 North (Adirondack Northway) to Exit 23 to Route 28 North. **Information:** 518-251-2411. **Reservations:** 518-761-6366.



HUNTER MOUNTAIN SKI BOWL
Hunter, New York

To accommodate an increase in expert skiers, Hunter is adding a new trail and triple chairlift. Also, the summit lodge is being expanded, and snowmaking now covers 100 percent of the ski area. The ski school offers a $35 package that includes lift pass, lesson, and equipment rental, good any day. Beginners who travel via Skiers Express (718-596-4227) are entitled to a lift ticket and lesson, in addition to a guaranteed seat on a round-trip bus from New York City, for $39.95. **Vertical:** 1,600 feet. **Trails:** 44. **Lifts:** 11 chairs, 1 Poma, 1 Pony, 2 rope tows. **Lift pass:** $22. **Snowmaking:** 100%. **Transportation:** New York State Thruway to Exit 20 to Route 32 North to Route 32A to Route 23A West. **Information:** 518-263-4223. **Reservations:** 800-631-7811.

SKI WINDHAM
Windham, New York

This season, Ski Windham has expanded its novice terrain by 50 percent, opened the Wheelhouse lodge (complete with fireplace and cathedral ceiling) on the side of the mountain, and enlarged its equipment rental shop, which will carry Kästle skis and the Look/Nordica binding/boot system. Snowmaking covers the mountain with what Ski Windham terms "world class snow," a fluffy powder that resists clumping, thanks to 24-hour maintenance and use of the unique snow guns developed here. The area is a two-and-a-half-hour drive from Manhattan. **Vertical:** 1,550 feet. **Trails:** 27. **Lifts:** 5 chairs, 1 Pony. **Lift pass:** $22. **Snowmaking:** 95%. **Transportation:** New York State Thruway to Exit 21 to Route 23 West. **Information:** 800-342-5116.

WHITEFACE MOUNTAIN
Lake Placid, New York

At Whiteface, experts can ski the same slopes champions of the 1980 Winter Olympics did. Less accomplished skiers will also find trails to match their abilities. Nearby Lake Placid features a multitude of activities for winter athletes, including the only bobsled run in North America. **Vertical:** 3,216 feet. **Trails:** 28. **Lifts:** 8 chairs. **Lift pass:** $19. **Snowmaking:** 90%. **Transportation:** North Star Tours (800-847-7474) has a fly/drive package to Saranac Lake Airport, 10 minutes from Lake Placid. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 30 to Route 73 North to Route 9N North to Route 86 West. **Information:** 518-946-2223. **Reservations:** 518-523-2445.

Clothing and equipment: Scandinavian Ski Shop
Photography: Alan Porter
Outdoor Photography: The Image Bank

Winter Sports in the Catskills

For families, for beginning skiers, for city people accustomed to comfort, choice, and convenience, the ski hills of the Catskills and the many family-owned resorts in the area offer active winter vacations that draw guests season after season.

What the Catskill Mountains may lack in stature is more than compensated for with a variety of winter sports. Ice skating, tobogganing, cross-country skiing, indoor swimming, raquetball, and tennis are among the activities offered by virtually every large Catskill hotel. Add to that abundant cuisine, special programs for singles, groups, and families with children, and unstinting hospitality—and you have an idea of what awaits you.

Take a look at a few of the Catskills' resorts and ski areas, most within a two-hour drive of the city. Door-to-door limousine service is also an option, as are Shortline buses (212-736-4700) that travel from Port Authority to Liberty, Monticello, and other Sulllivan County destinations.

Belleayre Mountain Ski Center, Highmount, New York. With a vertical drop of 1,300 feet, 23 trails, and seven lifts, Belleayre caters to skiers of all levels. Monday is couples day here, and two adults can ski for $22. On Tuesdays, for women, and Wednesdays, for men, skiers get an all-day lift ticket, a one-and-a-half-hour lesson, and use of the nursery for $14. **Information:** 914-254-5600. **Reservations:** 800-257-7017.

Big Vanilla, Woodridge, New York. This facility has 21 trails, nine lifts, a mountain lodge, restaurant, and ski rentals at its retail shop. **X-C:** 10 miles, groomed. **Information:** 914-434-5321.

Concord, Kiamesha Lake, New York. Guests ski free at this people-oriented Catskill giant. Mid-week packages provide a room, three hearty kosher meals a day, tennis instruction, cocktail party, and dinner dance at a reduced rate. The Concord's ski hill has 4 trails, an equal number of lifts, instruction, snowmaking, and equipment for rent. **Information:** 914-794-4000. **Reservations:** 212-244-3500.

Holiday Mountain, Monticello, New York. This mountain attracts skiers by offering night skiing until 10 P.M. Monday through Saturday. Covered 100 percent by snowmaking, Holiday Mountain has 12 trails, nine lifts, and a ski school open seven days and six nights a week. **Information:** 914-796-3161.

Kutsher's, Monticello, New York. Set amidst 1,000 acres, Kutsher's charms cold-weather enthusiasts with sleigh rides and snow-shoeing. When covered with snow, the golf course is groomed for cross-country skiing, and beginners will not feel threatened by the gentle ski slope, located next to a toboggan slide. Kutsher's keeps families warm and active with indoor ice skating, health club, tennis, yoga, and midnight swim parties. **Information:** 212-243-3112.

The Pines, South Fallsburg, New York. Minutes away from Holiday Mountain, the Pines also has its own ski hill, with 6 trails and two lifts. Guests ski free here and may also enjoy the trolley ride to the top of the resort's toboggan run. For the convenience of parents, there's a nursery, day camp, and teen program. **Information:** 212-563-3760.

Villa Roma, Callicoon, New York. This year-round Italian/American resort boasts a ski slope and chalet that attract day visitors, as well as hotel guests. There are 5 trails, ranging from novice to advanced intermediate, two lifts, and complete snowmaking. A family learn-to-ski program here includes a 45-minute lesson. **Information:** 212-564-3575.

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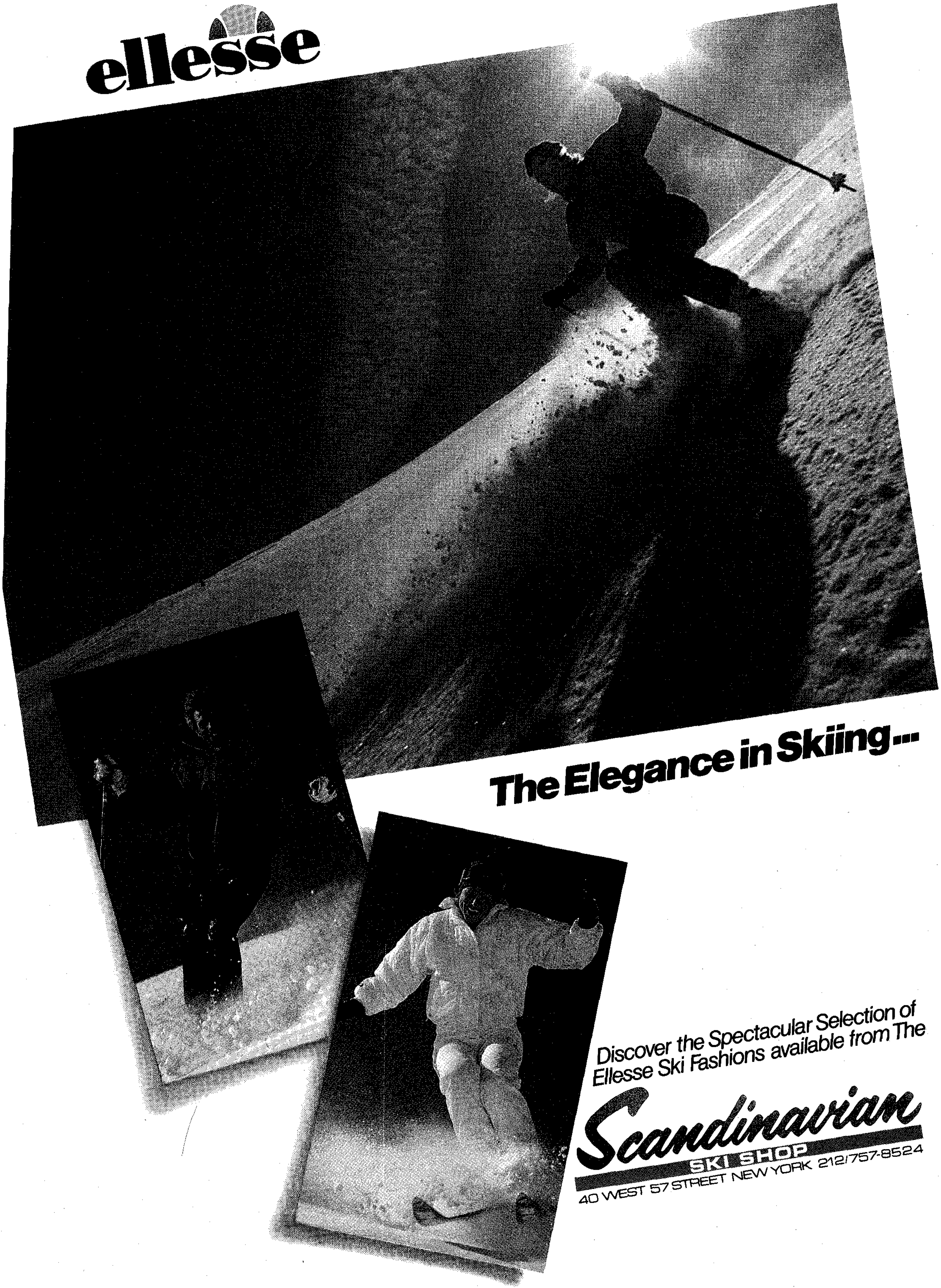
New Jersey

VERNON VALLEY/ GREAT GORGE
Vernon, New Jersey

An hour's drive from New York City, Vernon Valley has 52 trails stretched over three mountains. Night skiing goes on daily until 11 P.M., drawing many New Yorkers after work. Those who want to extend their stay can choose from a number of nearby hotels—or look into Great Gorge Village (201-827-7725), the area's slopeside condominium development. **Vertical:** 1,040 feet. **Trails:** 52. **Lifts:** 15 chairs, 3 rope tows. **Lift pass:** $22. **Snowmaking:** 100%. **Transportation:** Lincoln Tunnel to Route 3 West to Route 46 West to Route 23 North to Route 94 North. **Information:** 201-827-2000.



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Pennsylvania

BIG BOULDER SKI AREA
Lake Harmony, Pennsylvania

Big Boulder and Jack Frost are sister ski areas in the Poconos. Lift tickets at the two mountains are interchangeable, and the same ski packages are offered. Big Boulder's wide-open, gentler slopes complement Frost's more challenging terrain, and the two areas are close enough to ski both the same day. Night skiing takes place here daily until 10 P.M. **Vertical:** 475 feet. **Trails:** 11. **Lifts:** 7 chairs, 1 J-bar. **Lift pass:** $19. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 43 to Route 115 South to Route 903 South. **Information:** 717-722-0101. **Reservations:** 717-443-8428.

CAMELBACK
Tannersville, Pennsylvania

Only two hours from Manhattan, Camelback, the Poconos' largest ski area, offers night skiing daily (beginning December 26) until 10 P.M. It is a good place for novices, as the slopes are not overly steep, and the ski school has a flexible program for beginners. **Vertical:** 800 feet. **Trails:** 25. **Lifts:** 8 chairs, 2 T-bars, 1 J-bar. **Lift pass:** $21. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 45. **Information:** 717-629-1661.

JACK FROST MOUNTAIN
White Haven, Pennsylvania

Ninety-five miles from the George Washington Bridge, Jack Frost makes the most of its 600-foot vertical, all of which is covered by snowmaking. **Vertical:** 600 feet. **Trails:** 19. **Lifts:** 6 chairs, 1 J-bar. **Lift pass:** $19. **Snowmaking:** 100%. **X-C:** 15 miles, groomed. **Transportation:** I-80 West to Exit 43 to Route 115 North to Route 940 West. **Information:** 717-443-8425. **Reservations:** 717-443-8428.

SEVEN SPRINGS
Champion, Pennsylvania

Travelers to Washington, D.C., may want to extend a visit to include a few days at Seven Springs, a three-and-a-half-hour drive. With the atmosphere of a resort, Seven Springs' lodge includes a ten-story hotel and convention center with pools, racquetball courts, and health spa. The area is open for night skiing daily until 11 P.M., and on Gunnar Slope there's a coin-operated, timed race course. **Vertical:** 970 feet. **Trails:** 23. **Lifts:** 10 chairs, 3 rope tows. **Lift pass:** $20. **Snowmaking:** 99%. **Transportation:** From Washington, D.C.: I-70 to Pennsylvania Turnpike West to Exit 10 to Route 31 West. **Information:** 800-458-2313.

Connecticut

POWDER RIDGE
Middlefield, Connecticut

If the desire to ski comes late one Friday, head for Powder Ridge. The slopes are lighted for night skiing until 3 A.M. Friday and Saturday nights, 10:30 P.M. on weekdays. It takes about one-and-a-half hours to drive to the area from Manhattan. Powder Ridge is ideal for beginning skiers; there's little chance that a wrong turn will lead to a slope beyond their abilities. **Vertical:** 500 feet. **Trails:** 16. **Lifts:** 4 chairs, 1 rope tow. **Lift pass:** $17. **Snowmaking:** 85%. **Transportation:** Hutchinson River Parkway to Merritt Parkway to Wilbur Cross Parkway to Exit 67. **Information:** 800-243-3377.

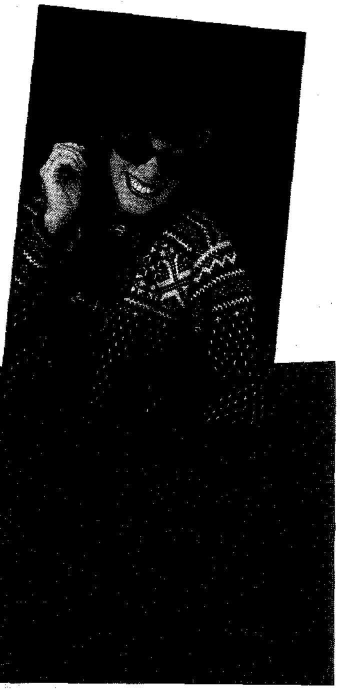
Massachusetts

BRODIE MOUNTAIN SKI RESORT
New Ashford, Massachusetts

The unabashed theme of this Berkshire resort is Irish, with the liveliness of its floor-through Blarney Room carrying over to the slopes. Every day, there's skiing until 11 P.M. **Vertical:** 1,250 feet. **Trails:** 25. **Lifts:** 4 chairs, 2 rope tows. **Lift pass:** $21. **Snowmaking:** 95%. **Transportation:** Bus from Port Authority (212-564-8484). By car: New York State Thruway (I-87) to Exit 21A (Massachusetts Turnpike) to Exit 2 to Route 7 North. **Information:** 413-443-4752. **Reservations:** 413-443-4753.

JIMINY PEAK
Hancock, Massachusetts

Jiminy Peak is a busy ski area, but lift lines move quickly. There's a special learning program here for first-time skiers, who start on four-foot-long skis. For $60, novices get two lift tickets, four lessons, and complete equipment rental. Slopes are open every day until 10:30 P.M. **Vertical:** 1,140 feet. **Trails:** 26. **Lifts:** 4 chairs, 1 rope tow. **Lift pass:** $21. **Snowmaking:** 82%. **Transportation:** Taconic State Parkway to Route 295 East to Route 22 North to Route 43 East. **Information:** 413-738-5431. **Reservations:** 413-738-5025.



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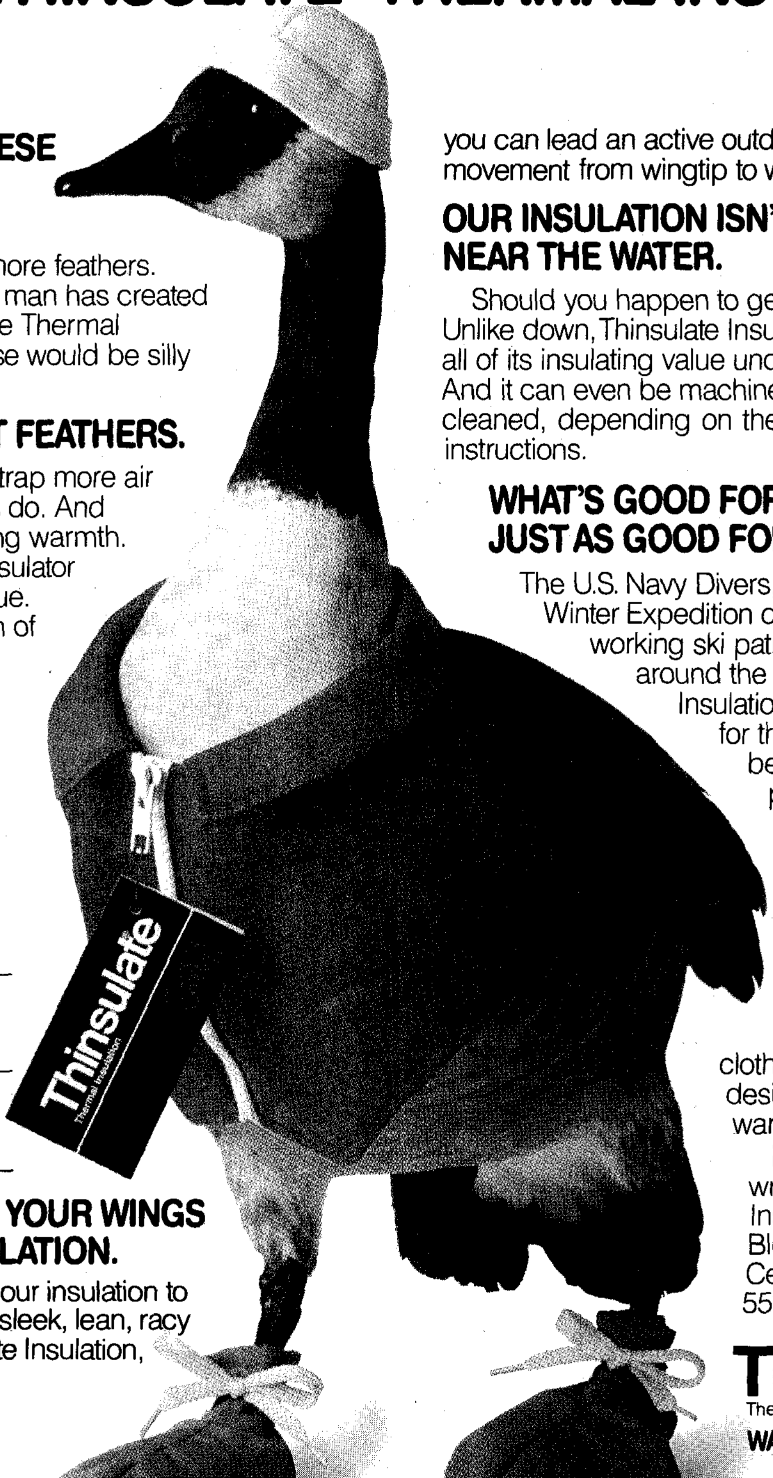

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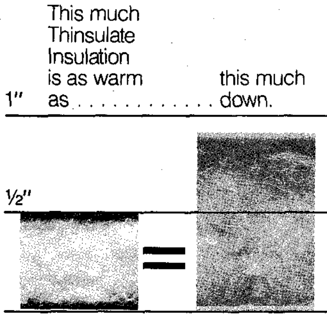
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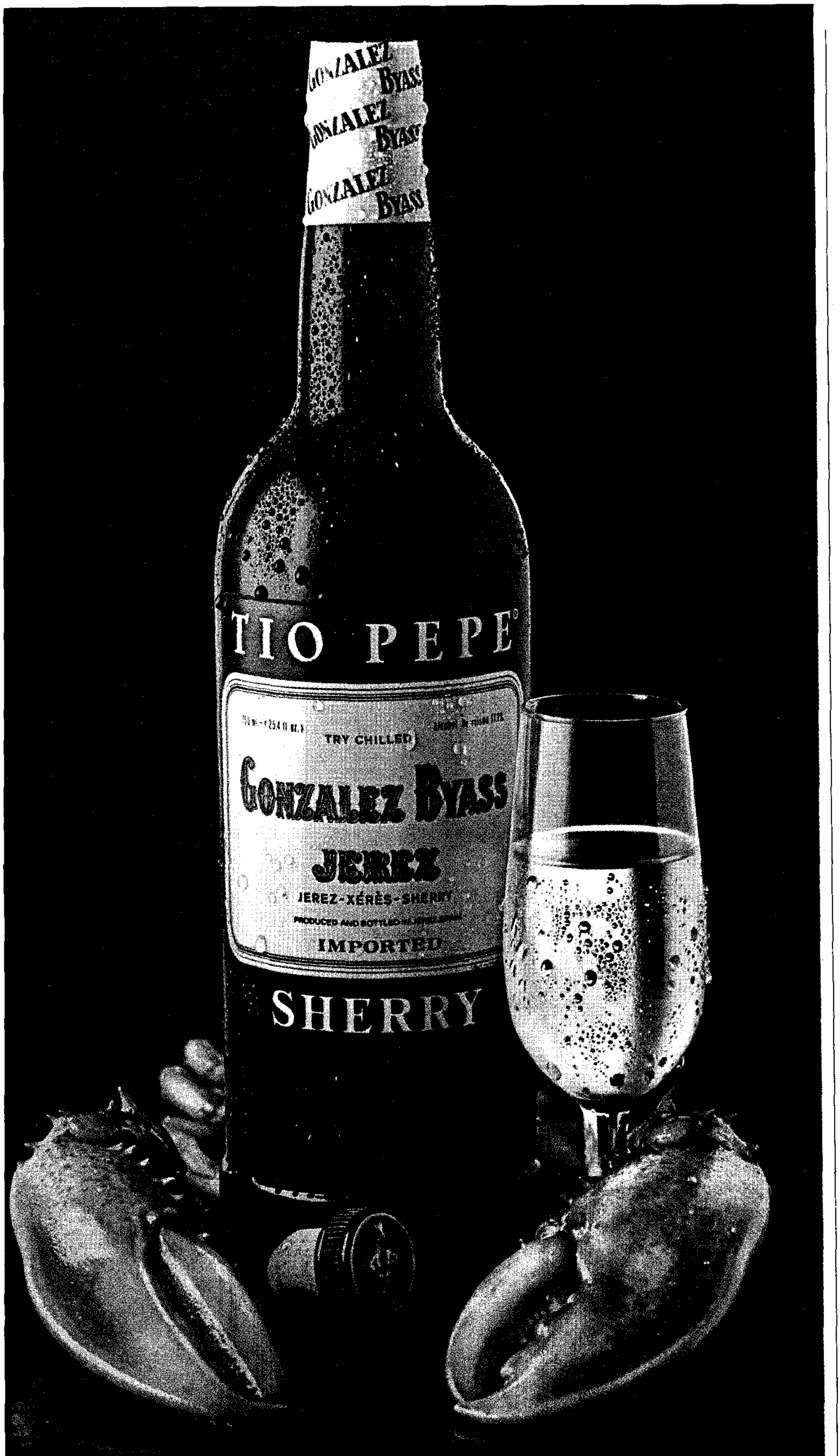

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Vermont

JAY PEAK
Jay, Vermont

Close enough to the Canadian border to feature bilingual signs, Jay Peak transports skiers with the only aerial tram in Vermont. With an average yearly snowfall of 275 inches, the area has one of the best natural snow covers in the East. **Vertical:** 2,100 feet. **Trails:** 32. **Lifts:** Tram, 2 chairs, 3 T-bars. **Lift pass:** $22. **Snowmaking:** 33%. **X-C:** 12 miles, some groomed. **Transportation:** PeoplExpress (212-772-0344) to Burlington, an hour's drive away. By car from New York: I-95 North to I-91 North to Exit 26. **Information:** 800-451-4449. **Reservations:** 802-988-4363.

KILLINGTON
Killington, Vermont

Spread over six mountains, Killington is the largest ski area in the Northeast. Its size, diverse terrain, and services inspire superlatives as *steepest ski trail in New England*—Outer Limits, with pitches up to 62 percent—and *longest gondola in North America*—three-and-a-half miles base to summit. For beginners, the Snowshed novice slope has three chairlifts of its own. And Killington's eminent ski school can teach even the experts; there are specialty workshops in advanced skiing and learning to race. **Vertical:** 3,060 feet. **Trails:** 100. **Lifts:** Gondola, 14 chairs, 2 Pomas. **Lift pass:** $26. **Snowmaking:** 60%. **Transportation:** Fly Precision airlines (800-451-4221) to Rutland, where Ark Transportation (802-422-9713) can provide shuttle buses, taxis, limos, and rental cars. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 20 to Route 149 East to Route 4 North. **Information:** 802-422-3333. **Reservations:** 802-422-3711.

MOUNT SNOW
Mount Snow, Vermont

Mount Snow has three faces to suit skiers of each skill level. The Sunbrook side has a southern exposure and western-style wide runs. Carved onto the North Face are some of the steepest trails in New England. Snow's flexible start-any-day ski package provides skiers with discounts on lift passes, lessons, and equipment. A complete five-day package, for example, costs $175. **Vertical:** 1,700 feet. **Trails:** 55. **Lifts:** 2 gondolas, 10 chairs, 1 rope tow. **Lift pass:** $26. **Snowmaking:** 80%. **Transportation:** Skiers Express (718-596-4227) runs buses from the city to Snow every Friday night, returning Sunday night. By car: I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route

100 North. **Information:** 802-464-3333. **Reservations:** 802-464-8501.

OKEMO MOUNTAIN SKI RESORT

Ludlow, Vermont

Even beginners can ski from the top of this mountain; the four-and-a-half-mile-long Mountain Road winds all the way to the base. Experts may opt for Okemo's steep glade trails or the narrow, twisting runs on the upper mountain. In the second phase of a five-year expansion, Okemo's new assets include nine trails with a triple chairlift to service them, and a 76-unit condominium hotel. **Vertical:** 2,150 feet. **Trails:** 58. **Lifts:** 5 chairs, 4 Pomas. **Lift pass:** $25. **Snowmaking:** 60%. **Transportation:** Fly to Rutland, 30 minutes from the mountain. By car: I-95 North to I-91 North to Exit 6 to Route 103. **Information:** 802-228-4041. **Reservations:** 802-228-5571.

SMUGGLERS' NOTCH

Smugglers' Notch, Vermont

Three mountains comprise Smugglers' Notch, a well-designed resort village. Each mountain caters to one level of skiing expertise: Madonna draws experts, Sterling's trails challenge intermediates, and Morse is where beginners learn. **Vertical:** 2,610 feet. **Trails:** 41. **Lifts:** 4 chairs, 1 rope tow. **Lift pass:** $25. **Snowmaking:** 40%. **X-C:** 32 miles, some groomed. **Transportation:** Fly to Burlington. The resort will pick you up for $20 (round-trip) if you book 48 hours in advance. By car: I-95 North to I-91 North to I-89 North to Exit 12 to Route 2A North to Route 15 East to Route 108 South. **Information:** 802-644-8851.

STOWE SKI AREA

Stowe, Vermont

On the front side of Mount Mansfield (Vermont's greatest elevation) are 30 trails that average over a mile in length. Stowe's notable for its variety of terrain, and the facility recently spent over $2 million to develop a novice area on Spruce Peak. In the nearby country village are museums, sleighriding, shops, and restaurants. There's free bus service between the ski area and village. **Vertical:** 2,350 feet. **Trails:** 43. **Lifts:** Gondola, 8 chairs, 1 T-bar. **Lift pass:** $26. **Snowmaking:** 54%. **X-C:** 31 miles, groomed. **Transportation:** Fly to Burlington. Clark Transportation (802-476-3128) charges $10 for a van ride to the mountain; reservations preferred. By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North. **Information:** 802-253-7311. **Reservations:** 802-253-7321.

STRATTON MOUNTAIN

Stratton Mountain, Vermont

There's plenty of activity at Stratton, just four hours outside of New York. The first phase of a $60-million construction project to expand the

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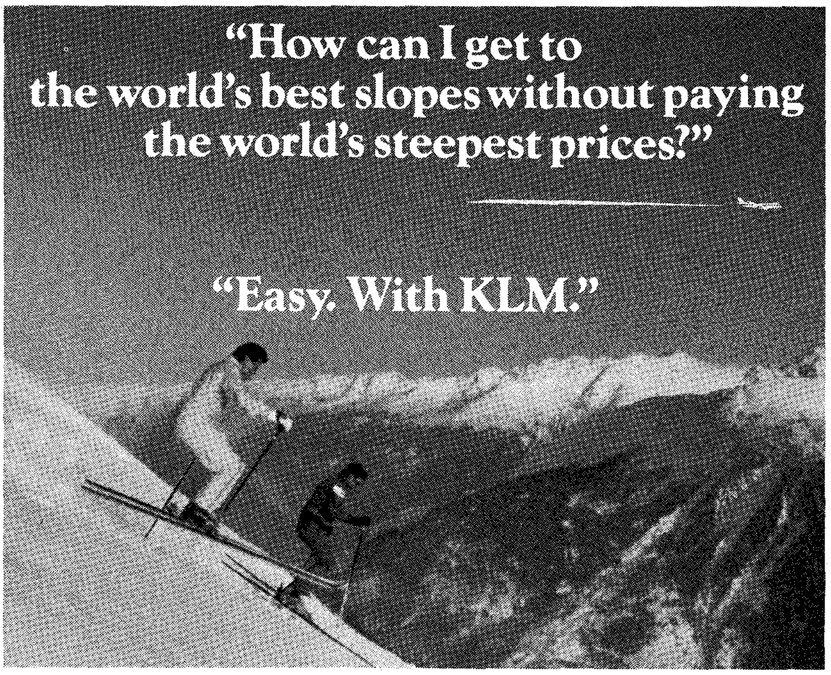
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facility into a year-round resort, complete with sports and conference center, shopping and dining areas, and parking for 950 cars, is underway. The sports center is already open, and a new mid-mountain restaurant is scheduled to open at Christmas. There are two "supertrails" on the mountain, notable for their widths up to 100 yards. On-site accommodations include three lodges, plus condominiums. The nearby West Mountain Inn (802-375-6516) is a cozy New England retreat. **Vertical:** 1,900 feet. **Trails:** 57. **Lifts:** 9 chairs. **Lift pass:** $25. **Snowmaking:** 62%. **X-C:** 10 miles, groomed. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 30. **Information:** 802-297-2200. **Reservations:** 800-222-1300.

SUGARBUSH VALLEY SKI RESORT
Sugarbush Valley, Vermont

Located inside the Green Mountain National Forest, Sugarbush was designed so that all of its facilities—state-of-the-art sports center, condominiums, ski school, shop with equipment rental—are within walking distance of each other. A five-day package costs $429, and it includes accommodations, unlimited skiing, lessons, and meal credits. **Vertical:** 2,600 feet. **Trails:** 81. **Lifts:** 15 chairs, 2 Pomas, 1 T-bar. **Lift pass:** $26. **Snowmaking:** 45%. **Transportation:** Fly to Burlington. Mad River Transit (802-496-4279) runs buses to the resort, $11 each way; reservations required. By car: I-95 North to I-91 North to I-89 North to Exit 9 to Route 100B South to Route 100. **Information:** 802-583-2381. **Reservations:** 800-451-5030.

SUICIDE SIX
Woodstock, Vermont

Weekdays are best for skiing Suicide Six: Lift lines are short or nonexistent, and guests who stay at the 120-room, Colonial-style Woodstock Inn (802-457-1100) get to ski free on both the mountain and the 47 miles of cross-country trails at the nearby Woodstock Ski Touring Center. There's also a free shuttle van between the Inn and both ski areas. **Vertical:** 650 feet. **Trails:** 18. **Lifts:** 2 chairs, 1 T-bar. **Lift pass:** $18. **Snowmaking:** 50%. **Transportation:** Fly to Lebanon, NH or Rutland, VT. Or take Amtrak (800-872-7245) to White River Junction. By car: I-95 North to I-91 North to I-89 North to Vermont Exit 2 to Route 4 West. **Information:** 802-457-1666. **Reservations:** 802-457-3555.

TRAPP FAMILY LODGE
Stowe, Vermont

Thirty-seven miles of groomed and tracked cross-country trails range over the 1,700-acre Trapp estate. The terrain varies from open areas to acres of woods, and from flat meadows to steep hills. Rental equipment, trail maps, and lessons are available at the touring center, the first of its kind to have been established in North America. In keeping with the resort's Austrian flavor, almost all of the 73 rooms in the new main lodge have balconies—and all overlook Stowe Valley. **Transportation:** See Stowe. **Information:** 800-826-7000.

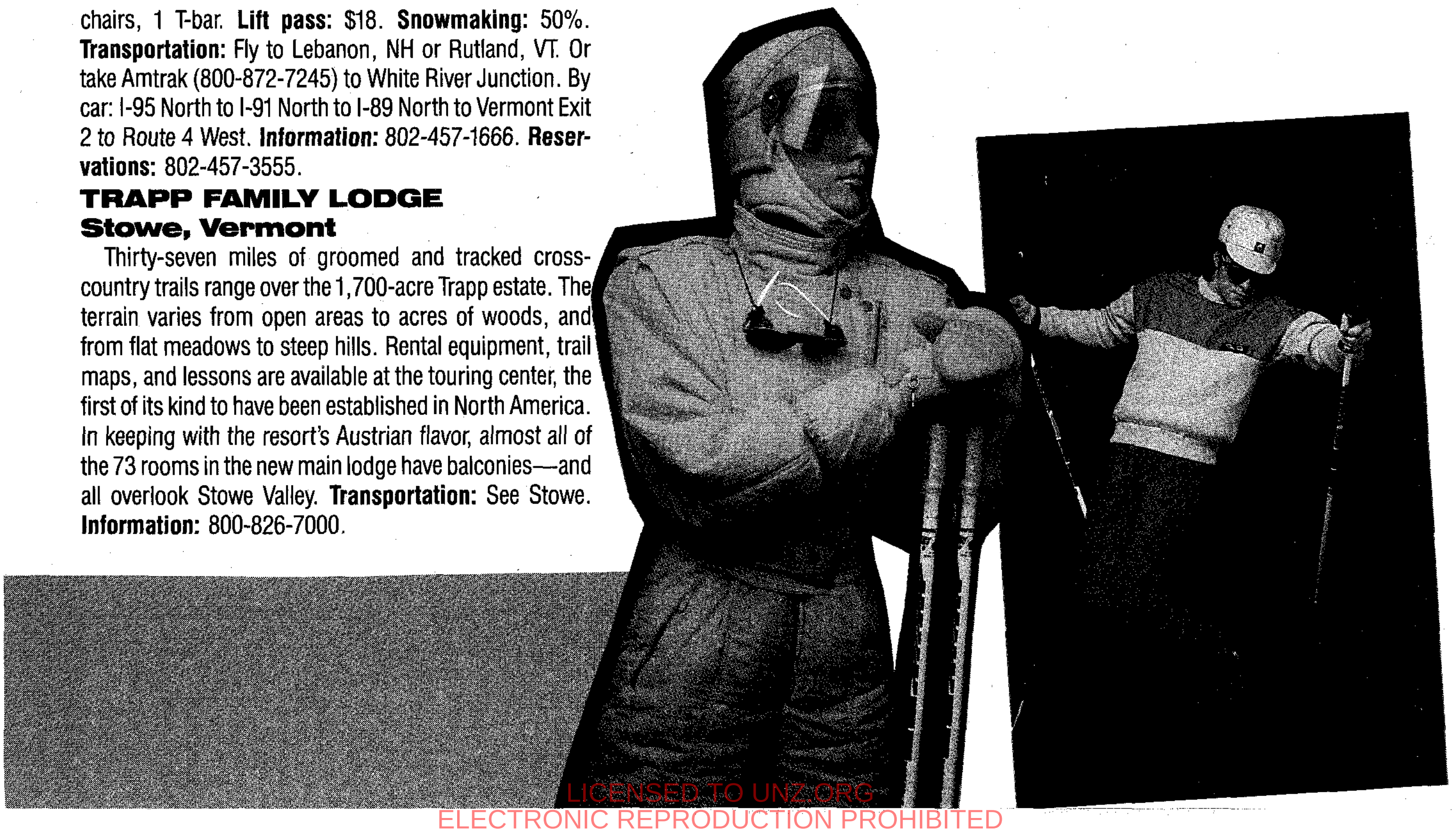
New Hampshire

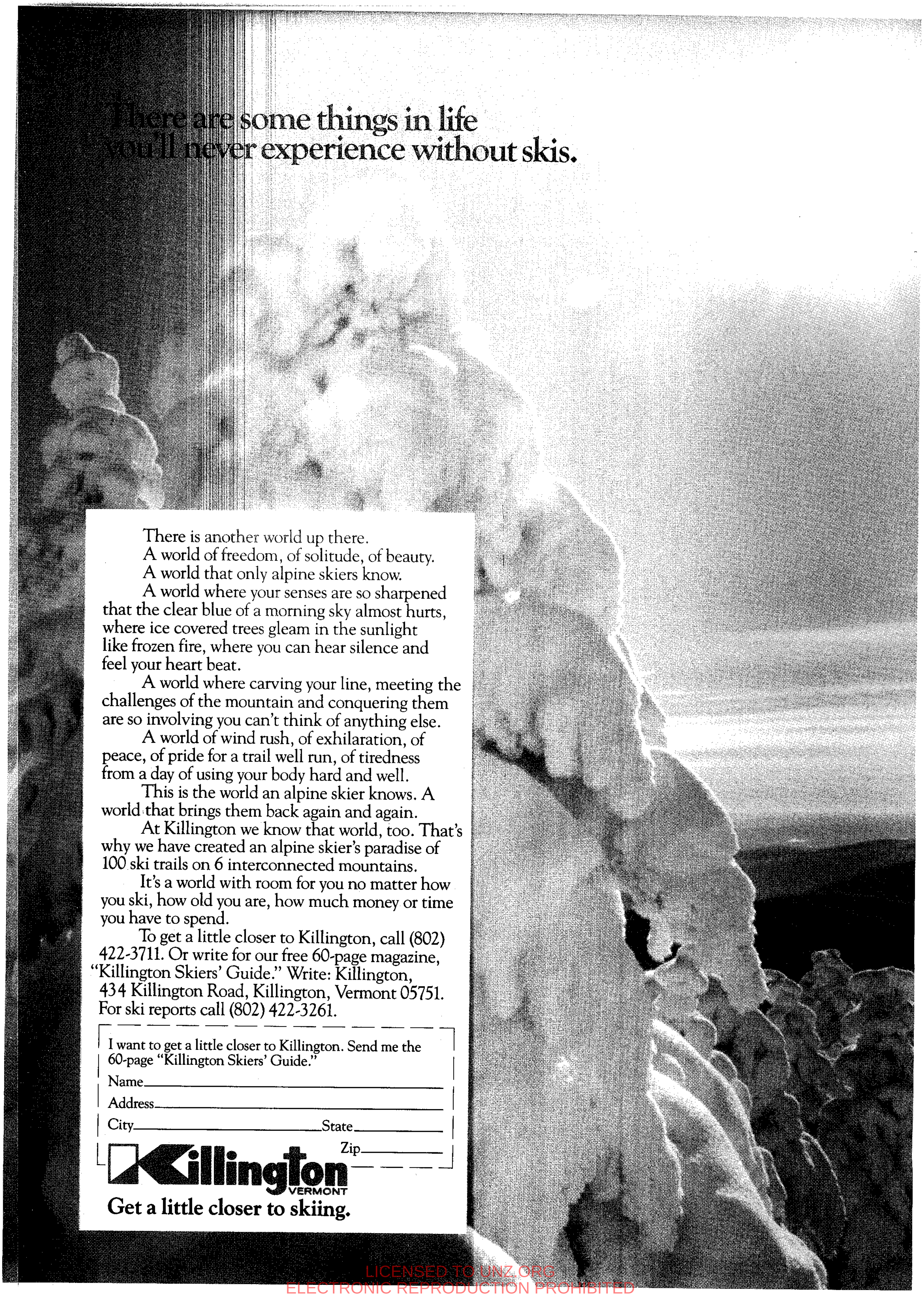
CANNON MOUNTAIN
Franconia, New Hampshire

Opened more than 50 years ago, Cannon Mountain was the first area in the United States to offer a ski school and introduce racing trails. At the top of the mountain are seven steep and narrow trails for experienced skiers. In the Peabody area are slopes gentle enough for beginners. **Vertical:** 2,146 feet. **Trails:** 36. **Lifts:** Tram, 3 chairs, 2 T-bars, 1 Pony. **Lift pass:** $18 ($4 surcharge for tram). **Snowmaking:** 50%. **Transportation:** By car from Boston: I-93 North to Route 3 North. By car from New York: I-95 North to I-91 North to I-86 North to I-290 East to I-495 North to Route 3 North to I-93 North to Route 3 North. **Information:** 603-823-5563. **Reservations:** 603-823-5661.

WATERVILLE VALLEY
Waterville Valley, New Hampshire

The largest ski area in the state, Waterville Valley maintains a limited-admissions policy to avoid overcrowding; waits on lift lines are rarely longer than fifteen minutes. Wide trails attract beginner, intermediate, and expert skiers. In the valley are four inns, and visitors can sleigh ride or ski tour by moonlight. Waterville Valley is a two-and-a-half-hour drive from Boston. **Vertical:** 2,020 feet. **Trails:** 38. **Lifts:** 8 chairs, 1 T-bar, 1 J-bar, 1 platter pull. **Lift pass:** $20. **Snowmaking:** 75%. **X-C:** 37 miles, groomed. **Transportation:** Concord Trailways

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A world where carving your line, meeting the challenges of the mountain and conquering them are so involving you can't think of anything else.

A world of wind rush, of exhilaration, of peace, of pride for a trail well run, of tiredness from a day of using your body hard and well.

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VERMONT

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WILDCAT MOUNTAIN
Jackson, New Hampshire

Can a mountain be cost-conscious? Wildcat tries to be—by keeping down the cost of lift tickets ($15, $18 on Saturdays) and selling $18 twofers on Wednesdays. It overlooks rugged Mount Washington, providing exceptional views—especially along the two-and-three-quarter-mile Polecat trail, rated easy to intermediate. Nordic skiers use the gondola to reach an expert trail. **Vertical:** 2,100 feet. **Trails:** 30. **Lifts:** Gondola, 4 chairs. **Lift pass:** $18 ($3 surcharge for gondola). **Snowmaking:** 80%. **Transportation:** By car from Boston or New York: I-95 North to Spaulding Turnpike to Route 16. **Information:** 603-466-3326.

Maine

SUGARLOAF/USA
Kingfield, Maine

There's no need for a car at Sugarloaf; most skiers who stay on the mountain can ski straight to a lift, and a free shuttle bus takes visitors in and around the Sugarloaf area. At the base village, there are nine restaurants and a ski shop with overnight repair service. By Christmas 100 new trailside condominiums should be complete. The mountain features trails for skiers of all abilities, and the three-mile-long Tote Road is popular with beginners. **Vertical:** 2,637 feet. **Trails:** 55. **Lifts:** Gondola, 8 chairs, 4 T-bars. **Lift pass:** $24. **Snowmaking:** 55%. **X-C:** 66 miles, groomed. **Transportation:** Fly PeoplExpress to Portland. **Information:** 207-237-2000. **Reservations:** 800-451-0002.

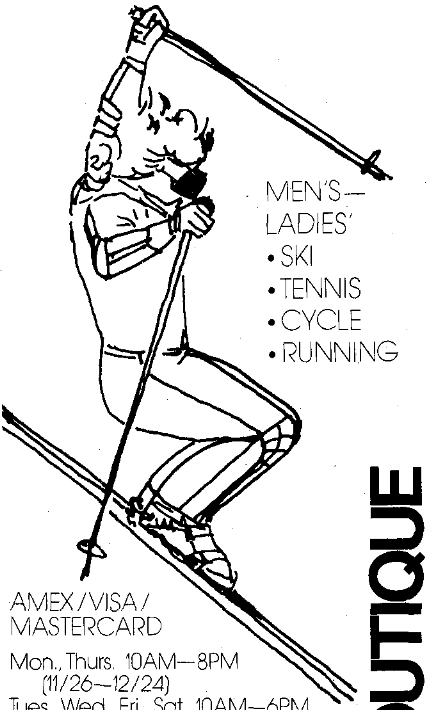
Best of the West

15 peak experiences for skiers of all levels

What makes skiing out west so memorable? The natural beauty and magnitude of the ranges is spectacular. At these high elevations, the air is clean, dry, exhilarating. The runs are generally longer than elsewhere in the country. And with so much space, skiers are often free to pioneer their own trails through glades or down vast open bowls of powdery snow. After the sun sets, nightlife begins to pulse with the intensity of vacationers who play as fervently as they ski. In the spring, the temperature begins to rise, warming the slopes and tanning the skiers. Some think it paradise.

Cross-country skiing and telemarking are both popular here. While several of the areas listed below do not have defined trails or tracks for these sports, there are miles of open terrain, and some skiers' chairlifts can be used by telemarkers.

The truly daring may want to experience Utah's "Interconnect Adventure," which takes skiers across the ungroomed backcountry of the West. Up to fourteen skiers are led by a guide from mountain to mountain via interconnected



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lifts and runs. The rigorous trip includes hiking through snow-covered wilderness areas, at elevations up to eleven thousand feet. The tour is limited to upper-intermediate and advanced skiers, and there's a choice of a five-area tour (eight hours, $75, begins at Park City and ends at Snowbird, with transportation back to Park City provided), a four-area tour (six hours, $55, begins and ends at Snowbird), or a three-area tour (five hours, $35, covers Alta-Solitude-Brighton circle). Call 801-534-1779 two weeks in advance for reservations.

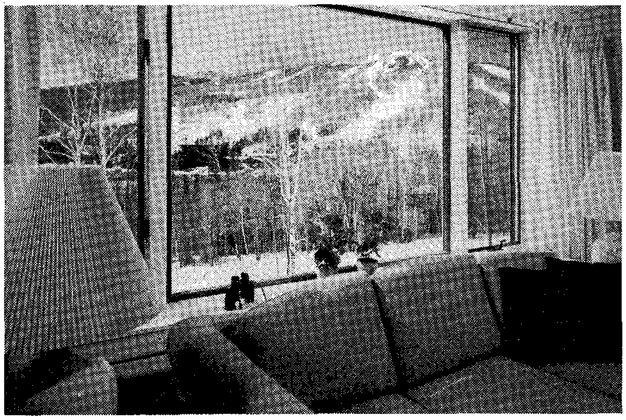
Western Airlines (800-THE-WEST) flies to 133 ski resorts. Two nonstop flights, at 8 A.M. and 5:55 P.M. daily, leave JFK for Salt Lake City, a gateway to many major ski areas. Of interest to business travelers is this carrier's "Ski Stop" package that includes a night's lodging, rental car, and a day of skiing for $79.95—and a friend can come along at no extra charge. From Salt Lake City, as well as from other airports in the West, connecting commuter or charter flights to smaller airstrips closer to ski resorts are often the most efficient and direct means of travel. Other major airlines also service many western cities. Skierized Hertz rental cars (800-654-3131) can be found at most airports. Some resorts will arrange, for a fee, to pick skiers up. Any way you get there, it's worth the trip.

Alta, Utah. With an average yearly snowfall of 500 inches covering its open bowls with dry, super-light powder, Alta boasts some of the finest skiing conditions in the country. Most trails are for skiers of intermediate—or better—skills, but beginners prepare for the challenge with Alf Engen, who pioneered powder skiing techniques in the 1930s and continues to run Alta's ski school. **Vertical:** 2,000 feet. **Trails:** 35. **Lifts:** 8 chairs, 4 rope tows. **Lift pass:** $12. **Information:** 801-742-3333. **Reservations:** 801-742-2040.

Aspen Mountain, Colorado. Aspen's reputation as a top ski area is based on its terrain (75 percent of trails are rated "most difficult") and vigorous *après-ski* activities. The town's architecture reflects its Victorian heritage. Visitors may ski tour, ice skate, play ice hockey, and even sleigh ride through the snow-blanketed streets. **Vertical:** 3,370 feet. **Trails:** 57. **Lifts:** 7 chairs. **Lift pass:** $24. **Snowmaking:** 25%. **Information:** 303-925-1220. **Reservations:** 303-925-9000.

Big Sky, Montana. Skiers in search of wide, open, and uncrowded spaces will be awed by Big Sky, where all of the 40 runs extend at least a mile. Big Sky is an hour's drive from Yellowstone National Park. There are daily buses to the park's entrance, and from there tourists may take either snowmobiles or eleven-person, tour-guide-driven snowcoaches into Yellowstone—all the way to Old Faithful. **Vertical:** 2,800 feet. **Trails:** 40. **Lifts:** 2 gondolas, 4

Picture this for your winter vacation.



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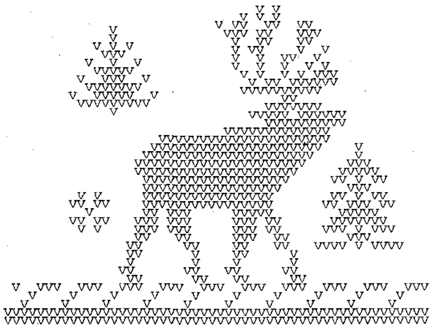
chairs, 1 rope tow. **Lift pass:** $20. **Snowmaking:** 12%. **Information:** 800-548-4486.

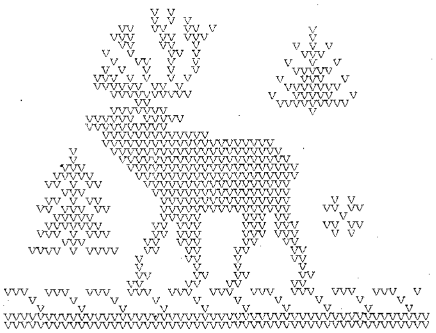
Copper Mountain, Colorado. The U.S. Forest Service once wrote, "If ever there was a mountain with terrain created for skiing, it would be Copper Mountain." In February, the U.S. Alpine Championships will be held here. **Vertical:** 2,650 feet. **Trails:** 69. **Lifts:** 14 chairs, 1 Poma, 2 Mitey Mites. **Lift pass:** $22. **Snowmaking:** 60%. **X-C:** 15 miles, groomed. **Information:** 303-968-2882. **Reservations:** 800-525-3878.

Deer Valley, Park City, Utah. One of America's most luxurious ski resorts, Deer Valley, in the three years since its opening, has developed skiing on two of its three mountains—and earned a reputation for pampering guests. The concierge at Deer Valley Lodging's condominiums can procure chefs, seamstresses, VCRs, business services, room service from local restaurants, and other amenities. Admission to the slopes is limited to 3,000 skiers a day, so waiting time is minimal. **Vertical:** 2,200 feet. **Trails:** 41. **Lifts:** 8 chairs. **Lift pass:** $28. **Snowmaking:** 29%. **Information:** 801-649-1000. **Reservations:** 800-453-3833.

Heavenly Valley, Nevada. Looming over the south shore of Lake Tahoe, Heavenly Valley is the largest ski area in the country, with 20,000 acres of skiable terrain. Yet the area is far from isolated; South Lake Tahoe's seven casinos are within a ten-minute drive from the base lodge. San Francisco is a four-hour drive. **Vertical:** 3,600 feet. **Trails:** 100. **Lifts:** Tram, 16 chairs, 4 Pomas, 5 Mitey Mites. **Lift pass:** $24. **Snowmaking:** 10%. **Information:** 916-541-1330. **Reservations:** 702-588-4584.



Jackson Hole Ski Resort, Wyoming. Rendezvous Mountain has the largest vertical drop in the United States, challenging both intermediates and experts. But the 2,700 acres that comprise Jackson are filled with almost every kind of ski terrain imaginable, including thirteen ski bowls. **Vertical:** 4,139 feet. **Trails:** 60. **Lifts:** Tram, 6 chairs. **Lift pass:** $20 ($2 surcharge for tram). **Snowmaking:** 10%. **X-C:** 10 miles, groomed. **Information:** 307-733-2292. **Reservations:** 800-443-6931.



Park City Ski Area, Utah. On the site of an old mining town, Park City's 80 trails ramble past aspen and pine trees and the weathered shells of abandoned mine buildings. Home to the U.S. Ski Team, Park City maintains a separate area for novice skiers. Its one-and-a-quarter-mile Payday run (for intermediates) is the longest trail lit for night skiing in the Rockies. Accommodations in the area range from old-fashioned boarding houses to hotels and condominiums. **Vertical:** 3,100 feet. **Trails:** 80. **Lifts:** Gondola, 13 chairs. **Lift pass:** $24. **Snowmaking:** 15%. **Information:** 801-649-8111. **Reservations:** 800-222-PARK.

Snowbird, Utah. Here the season begins in November—and doesn't end until mid-June. Half the trails are marked for expert skiers, and the truly fearless can opt to heli-ski. **Vertical:** 3,100 feet. **Trails:** 37. **Lifts:** Tram, 7 chairs. **Lift pass:** $22. **Information:** 801-742-2222. **Reservations:** 800-453-3000.

Snowmass, Colorado. Twelve miles up the road from Aspen, Snowmass is an extensive area, with 90 trails across 1,560 acres. From the lodging and restaurants on the mountainside, skiers may ski directly to lifts. The majority of the slopes are for those of intermediate skills. In the mountain community, there are 45 heated outdoor swimming pools and hot tubs, and a full range of winter activities that include snowshoe tours, hot air ballooning, and dog sledding. **Vertical:** 3,596 feet. **Trails:** 90. **Lifts:** 13 chairs. **Lift pass:** $24. **Snowmaking:** 4%. **Information:** 303-923-2085. **Reservations:** 303-923-2010.

Steamboat, Colorado. Picture a 400-acre ski bowl covered with extra-light powder; Steamboat recently invested $4 million to open such an area with its own triple chairlift. Memorable Steamboat experiences: a dip in the town's natural hot springs, and the torchlight parades held eleven times during the season. **Vertical:** 3,600 feet. **Trails:** 83. **Lifts:** Gondola, 17 chairs. **Lift pass:** $23. **Snowmaking:** 12%. **Information:** 303-879-6111. **Reservations:** 303-879-0740.

Sun Valley, Idaho. For nearly 50 years, Sun Valley has been drawing affluent skiers from both coasts. At any time of day, one side of Bald Mountain is in the sun. The treeless terrain of Dollar, the area's teaching mountain, is served by four chairlifts. **Vertical:** 3,400 feet. **Trails:** 64. **Lifts:** 16 chairs. **Lift pass:** $26. **Snowmaking:** 37%. **X-C:** 15 miles, groomed. **Information:** 208-622-4111. **Reservations:** 800-635-8261.

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Taos Ski Valley, New Mexico. Serious skiing takes place at Taos in the Rockies, where the trail line starts at 11,819 feet. Two trails are kept for lovers of moguls, and a new gladed area opens this year. **Vertical:** 2,612 feet. **Trails:** 71. **Lifts:** 7 chairs, 1 Poma, 1 Pony. **Lift pass:** $20. **Snowmaking:** 2%. **Information:** 505-776-2291. **Reservations:** 800-992-SNOW.

Telluride Ski Resort, Colorado. Surrounded by awesome natural beauty, remote Telluride lies in a glacially created valley in southwestern Colorado's San Juan Mountains. The Coonskin lift links the mountain with the town. Accommodations range from austere but sturdy old buildings to newly constructed condominiums. **Vertical:** 3,105 feet. **Trails:** 37. **Lifts:** 6 chairs. **Lift pass:** $19. **Snowmaking:** 15%. **Information:** 303-728-3856. **Reservations:** 800-525-3455.

Vail, Colorado. Everything from powder bowls to fields of moguls that appear endless can be found at this 1,780-acre facility. Vail also features a renowned ski school and one trail that stretches almost four miles. The town was built 22 years ago to resemble a European-style village. **Vertical:** 3,150 feet. **Trails:** 89. **Lifts:** Gondola, 16 chairs, 1 Poma. **Lift pass:** $25. **Snowmaking:** 15%. **Information:** 303-476-5601. **Reservations:** 800-525-3875.

Travel Information

USA

Alaska Division of Tourism, Pouch E, Juneau 99811; 907-465-2010.

Arizona Office of Tourism, 1480 East Bethany Home Road, Suite 180, Phoenix 85014; 602-255-3618.

California Office of Tourism, 1121 L Street, First Floor, Sacramento 95814; 916-322-1396.

Colorado Ski Country USA, 1410 Grant Street, Denver 80203; 303-837-0793. Ski conditions: 303-837-9907.

Connecticut Department of Economic Development, Tourism, 210 Washington Street, Hartford 06106; 203-566-3948. Ski conditions: 800-243-1685.

Idaho Travel Council, Statehouse, Room 108, Boise 83720; 800-635-7820.

Maine Publicity Bureau, 97 Winthrop Street, Hallowell 04347; 207-289-2423.

Massachusetts Department of Commerce and Development, Division of Tourism, 100 Cambridge Street, Room 1300, Boston 02202; 617-727-3201.

Michigan Travel Bureau, Department of Commerce, Post Office Box 30226, Lansing 48909; 800-248-5700.

Minnesota Office of Tourism, 240 Bremer Building, 419 North Robert Street, St. Paul 55101; 800-328-1461.

Montana Promotion Division, Department of Commerce, 1424 Ninth Avenue, Helena 59620; 800-548-3390.

Nevada Commission on Tourism, Capitol Complex, Carson City 89710; 702-885-4322.

New Hampshire Winter Vacations, Office of Vacation Travel, Post Office Box 856, Concord 03301; 603-271-2665. Ski conditions: 800-258-3608.

New Jersey Division of Travel and Tourism, CN-826, Trenton 08625; 609-292-2470.

New Mexico Tourism and Travel Division, Bataan Memorial Building, Room 751, Santa Fe 87503; 800-545-2040. Ski conditions: 505-984-0606.

New York State Department of Commerce, Division of Tourism, 1 Commerce Plaza, Albany 12245; 800-CALL-NYS.

Oregon Economic Development Department, Tourism Division, 595 Cottage Street N.E., Salem 97310; 800-547-7842.

Pennsylvania Bureau of Travel Development, Department of Commerce, 416 Forum Building, Harrisburg 17120; 800-233-PENN.

Utah Travel Council, Council Hall, Capitol Hill, Salt Lake City 84114; 801-533-5681.

Vermont Travel Division, 134 State Street, Montpelier 05602; 802-828-3236.

Washington State Tourism Development Division, Department of Commerce and Economic Development, 101 General Administration Building, Olympia 98504; 800-541-9274.

Wisconsin Division of Tourism, Post Office Box 7606, Madison 53707; 608-266-2161.

Wyoming Travel Commission, Frank Norris Jr. Travel Center, Cheyenne 82002; 800-443-2784.

Europe

Austrian National Tourist Office, 500 Fifth Avenue, New York, NY 10110; 212-944-6880.

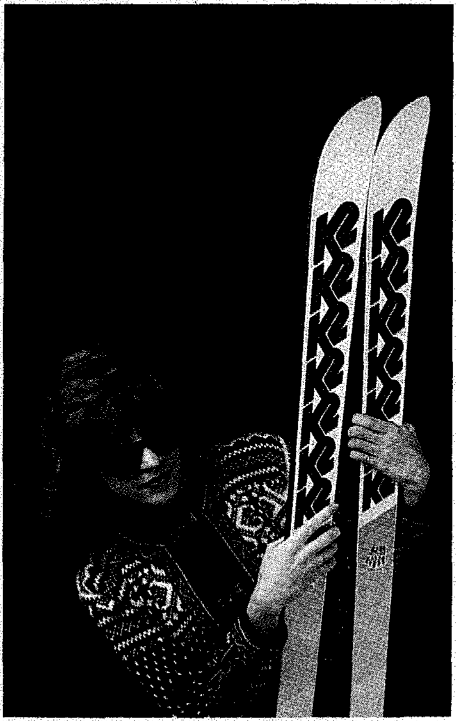
Finnish Tourist Board, Norwegian Tourist Board, Swedish Tourist Board, 655 Third Avenue, New York, NY 10017; 212-949-2333.

French Government Tourist Office, 610 Fifth Avenue, New York, NY 10020; 212-757-1125.

Italian Government Tourist Office, 630 Fifth Avenue, Suite 1565, New York, NY; 212-245-4822.

Swiss National Tourist Office, 608 Fifth Avenue, New York, NY 10020; 212-757-5944.

Getting Ready to Ski



Pre-season exercises

- For endurance: jog, swim, bicycle, and jump rope.
- For strength: sit-ups, wall-sits, and push-ups.
- For flexibility: stretch with toe touches and body twists.
- For coordination: tennis, soccer, basketball.

Staying warm

When dressing for the outdoors, be aware that warmth need not always equal bulk. Ski apparel should look good, allow for unrestricted movement, and retain its insulation qualities even when damp. This season, skiwear designers are showing a variety of silhouettes, ranging from loose and easy-fitting to body-hugging. Inside many of these garments is 3M's Thinsulate, a thin and functional fiber insulation that has kept the intrepid warm on mountains as challenging as Everest.

At the mountain

- To adjust to thinner air, don't overdo on the first day.
- Reduce salt intake; drink more water.
- Choose foods with more carbohydrates and fewer fats. Skiing burns approximately 600 calories an hour.

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With the American dollar so strong now, affordable European ski vacations are a reality. Air fares are reasonably priced, and most package land prices have held to last year's rates, while some have been reduced. Below, a sampling of ski packages available from major air carriers:

From December 1 through April 30, *KLM* takes skiers to resorts in Austria, France, and Switzerland. A six-day "Grand Ski Tour," for intermediate and expert skiers only, costs $649 per person, double occupancy, and is a village-to-village guided adventure that includes Val d'Isère, Villaroger, La Plagne, and Courchevel. Price includes lodging, lift tickets, meals, and personal guide. **Information:** 212-759-2400.

Choose from Kitzbühel, St. Anton, St. Moritz, Zermatt, Courmayeur, Chamonix, or Cervinia in *TWA*'s "Getaway" ski program. Prices start at $179 for a week, plus air fare. **Information:** 800-GET-AWAY.

Through Jet Vacations, an *Air France* subsidiary, packages to Chamonix are available for as low as $575 per person—and that includes round-trip airfare from New York, as well as lodging. Ski packages to nine other popular resorts in the French Alps are also offered. **Information:** 212-247-0999.

Skiers who yearn to visit former Winter Olympics sites can reach them with *Pan Am's* packages to Sarajevo (nine days, $275 land price) and Innsbruck (eight days, $159 land price). **Information:** 800-848-7777.

The advantage of the Italian Alps is their southern exposure, where the sun lingers into the late afternoon. Vacationers who book ski packages through *Alitalia* by January 31 will receive a free ski pass to any of the carrier's participating resorts, which include Cervinia, Cortina, and Piancavallo, a relatively new location equipped with modern and technically advanced systems. **Information:** 212-765-2183.

Among *Swissair*'s numerous ski packages is "Ski Week at Badrutt's Palace, St. Moritz," which offers seven nights at this deluxe hotel that overlooks the lake and is encircled by five ski complexes. Land cost, per person, ranges from $667–968. **Information:** 212-995-4400.

Ten- and seventeen-day tours of the Austrian, French, or Italian Alps are available through *SAS*/Tjaereborg, which provides guides who are expert skiers. Through Bennett Tours, the carrier also operates package ski tours to Sweden and Norway. **Information:** 718-657-7700.

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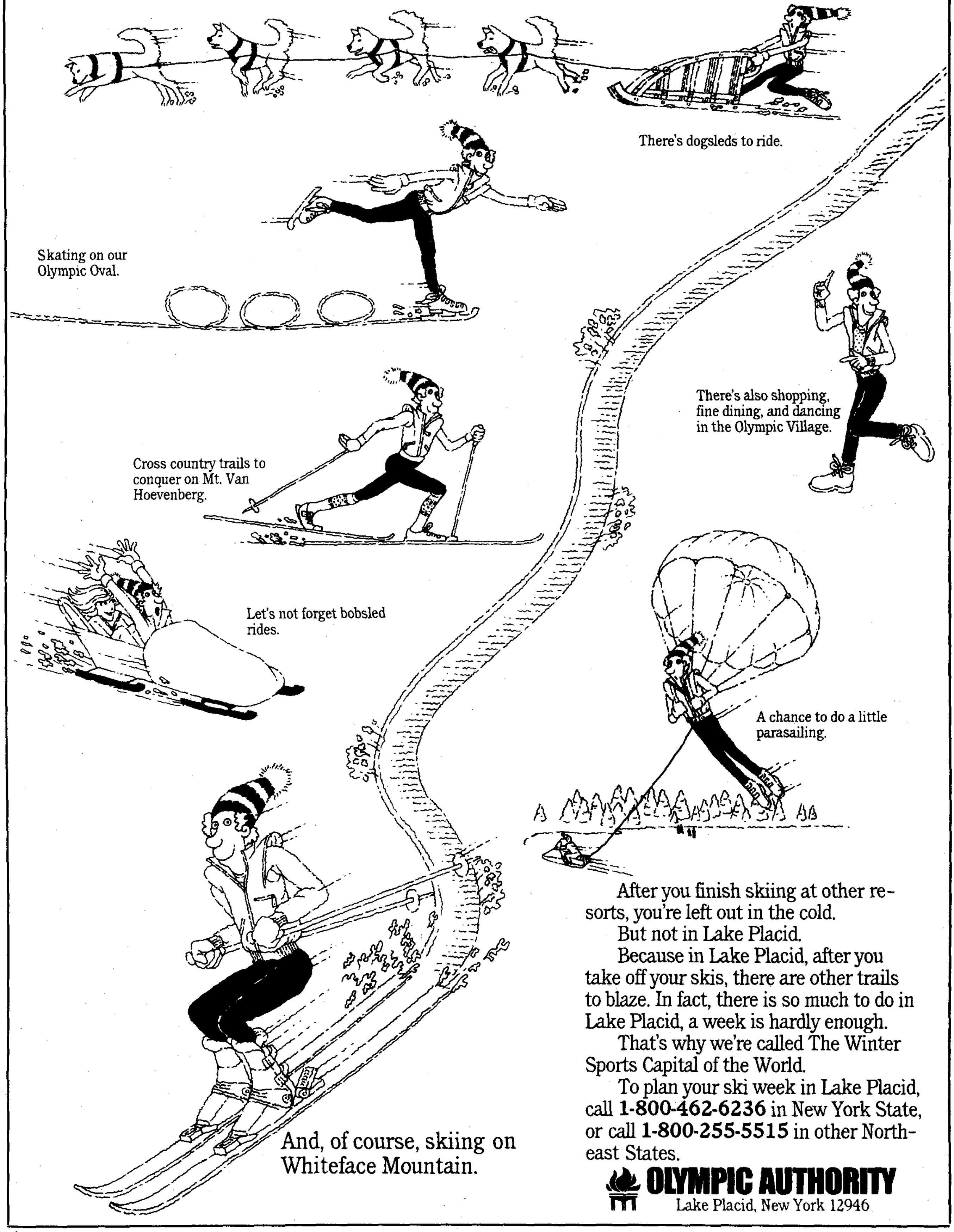

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Books/Edward Zuckerman

EVE OF DESTRUCTION

"...The need to drop the just-completed bomb on Hiroshima was never seriously questioned by anyone in a position to say no..."

Day One: Before Hiroshima and After, *by Peter Wyden. Simon and Schuster; 412 pages; $19.95.*

ON A SUMMER MORNING IN 1945, THREE American bombers appeared in the sky over Hiroshima. Nobody bothered to take cover. What could a mere three bombers do? Several months before, more than 300 American planes had dropped thousands of incendiary bombs on Tokyo, killing more than 70,000 people. *That* was an air raid; three planes were not significant. Then one of the planes dropped the atom bomb.

The fortieth anniversary of the Hiroshima bombing approaches at a time when the nuclear-arms race has reached its most dangerous point, when new weapons are being introduced that may make effective arms control impossible forever, and when war plans now exist to employ current nuclear weapons as if they were pre-Hiroshima B-29 bombers—just another combat tool.

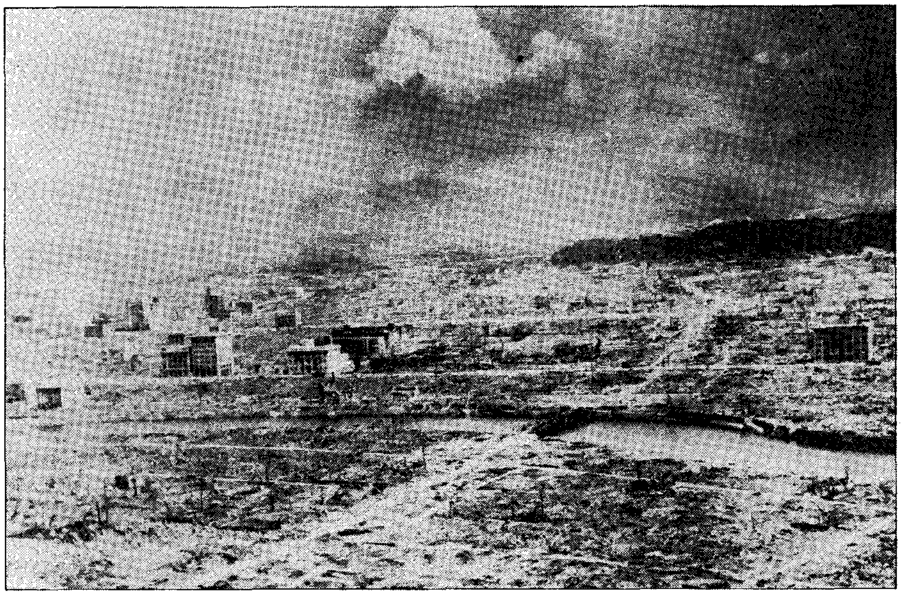
Peter Wyden's *Day One: Before Hiroshima and After* is neither the best version of the story nor the worst. Wyden has interviewed dozens of veterans of the Manhattan Project and residents of Hiroshima, but he adds little to the well-known outline of events. There are new details. Where John Hersey, whose classic *Hiroshima* appeared a year after the bombing, describes a group of men whose eyeballs had melted and run down their cheeks, Wyden writes of a man who, searching for his wife, finds only her charred head and carries it out to the suburbs for a proper cremation.

Wyden has read all the important previous works on his subject and conveniently assembles most of the high points of the drama. Here is Leo Szilard, the gadfly physicist, conceiving the crucial idea of an atomic chain reaction while waiting at a London stoplight and later demonstrating that an atom bomb is possible in an experiment he funds by borrowing $2,000 from a friend. Here is J. Robert Oppenheimer, aesthete and former radical, administering the Manhattan Project hand in hand with General Leslie Groves, militarist bully, and ultimately falling into disgrace, with a discreet shove from Edward Teller, prophet of the hydrogen bomb. Here is the casual absence of any serious questioning of the need to drop the just-completed bomb by anyone in a position to say no. Here, finally, is the horror of the aftermath in Hiroshima.

Wyden disapproves of the way the enterprise was handled. He cites as "one of the few truly fateful turning points in history" the refusal of Winston Churchill to entertain the suggestion of the Danish physicist Niels Bohr that the United States and Britain offer to share control of the new weapon with the Soviet Union. "The opportunity to avoid the outbreak of an arms race had been missed," Wyden laments. He is critical of Oppenheimer and American officials for failing to devise a way to demonstrate the power of the bomb to the Japanese without dropping it on them. He is outraged by the lingering effects of radiation on the bomb's victims, effects that were insufficiently considered, he charges, by the men who built the bomb. (Wyden's science is a little muddled, however. He never bothers to explain such important terms as "chain reaction" and "critical mass." And he confuses the effects of lingering radiation, of which there was an insignificant amount at Hiroshima, with delayed effects from the radiation released at the moment the bomb exploded.)

After all this, it is somewhat startling to reach the book's conclusion, in which Wyden describes his visit to the Peace Museum in Hiroshima and reports that he "resented" that the museum's exhibits fail to acknowledge "that the bombing did end the war, thereby saving lives, American and Japanese." Wyden immediately doubles back: "Was my resentment a copout, an excuse to justify the inexcusable? Probably, probably." But he does not grapple with the most important question, which is not whether the bomb ended the war (and thus eliminated the need for a bloody invasion of Japan) but whether a bomb *or* an invasion was necessary. This is in fact an open question, but Wyden addresses it only briefly and indirectly.

For the present, Wyden denounces the current arms race and proposes that some vague "new regulatory mechanism" be established to inform the American people, over the head of the president, about the "true realities" of the risks of new weapons. This doesn't seem too promising a suggestion. But the publication of books like *Day One,* with its flaws, is in itself a move against the arms race. Wyden's scenes of Hiroshima, derived from his interviews there, are the strongest part of the book. People moved by them are unlikely to gaze with equanimity on an MX missile. ■



After the blast: *Hiroshima, August 6, 1945.*

Edward Zuckerman is the author of The Day After World War III.

Photograph: A.P./Wide World.

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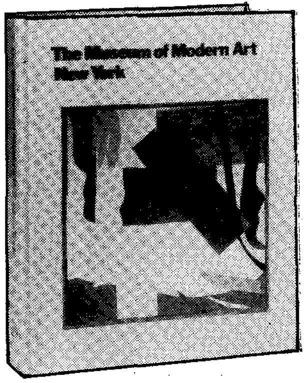
THE MUSEUM OF MODERN ART, NEW YORK



The History & The Collection

Introduction by Sam Hunter

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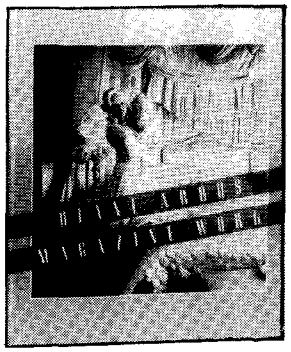

DIANE ARBUS MAGAZINE WORK

Photography and
Text by Diane Arbus
Essay by T.W. Southall

Diane Arbus was a singular and explosive force in photography, reshaping both the ways pictures are made and our response to them. Diane *Arbus: Magazine Work* presents Arbus's commercial photographs made on assignment for the most glamorous and innovative publications of the sixties.

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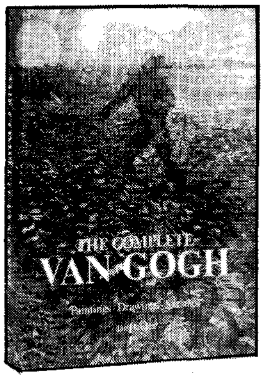
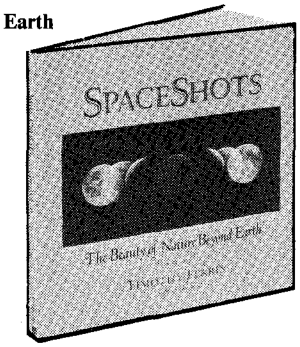


SPACE SHOTS:

The Beauty of Nature Beyond Earth

By Timothy Ferris

Behold auroras flashing in the sky; shooting stars and eclipses; the sun's corona; drifting dunes on Mars; cyclones and volcanoes on Jupiter and dozens of other extraterrestrial wonders in these splendid color and b&w photos. With a lucid text that explains the technology and art behind the space photos.



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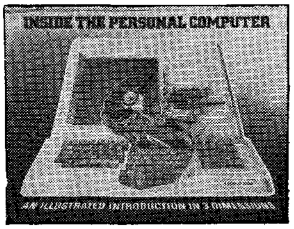
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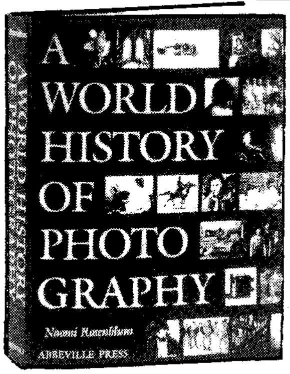

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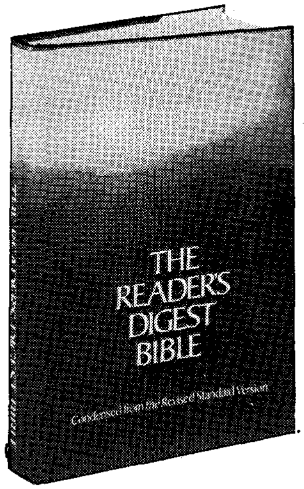
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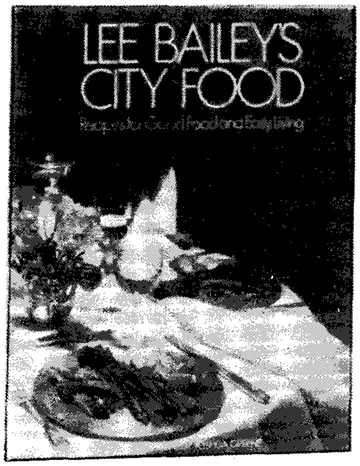
LEE BAILEY'S CITY FOOD
Recipes for Good Food and Easy Living

LEE BAILEY'S CITY FOOD

Recipes for Good Food and Easy Living

By Lee Bailey

A gorgeously illustrated cookbook presenting a new culinary style combining regional American recipes with international dishes to create totally original, sophisticated menus. The perfect gift for the adventurous American cook in search of inspiration and new ideas. Illus. with over 100 full-color photos.

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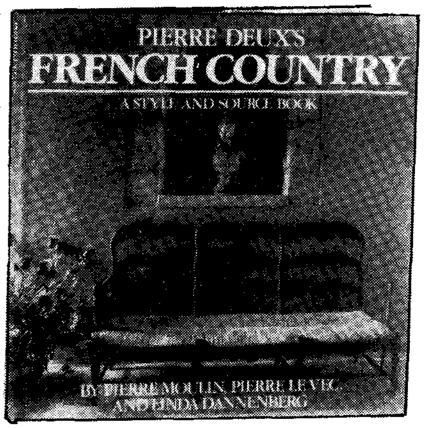
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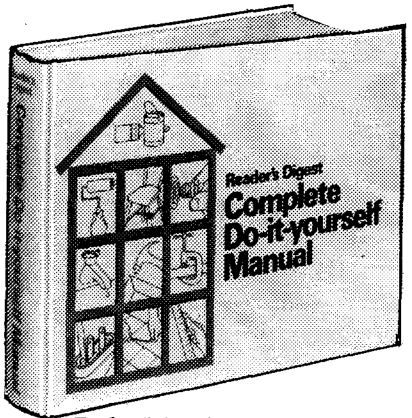
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by Sophia Loren

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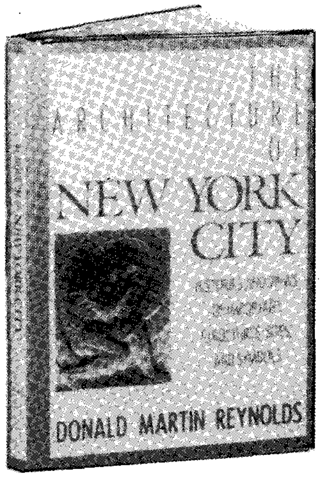

by Donald Martin Reynolds

Art historian Donald Martin Reynolds unveils for the layperson, connoisseur, and specialist the architectural riches of this busy commercial and industrial center. The author sweeps across the city's architectural panorama, covering the earliest times to the present day. He presents a set of guidelines and a vocabulary that enable the reader to understand any style found in the city. *The Architecture of New York City* is a tribute to the ongoing excellence and power of New York's architectural world.

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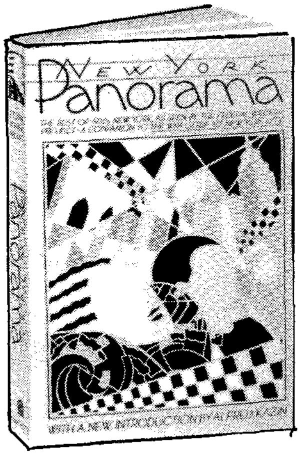
NEW YORK PANORAMA

A Companion To The WPA Guide To New York City



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With a new introduction
by Alfred Kazin

New York Panorama captures 1930s New York's pace, slang, and nightlife, its devotion to Walter Winchell, Jimmy Durante, and the Yankees, and the generosity with which it embraced men and women of every race and nationality. Its twenty-six essays offer a rich introduction to the city's geology, history, architecture, museums, music halls and jazz clubs, theater, movies, radio programs, newspapers, and much more. No one who bought *The WPA Guide to New York City* should be without it. Paperback.

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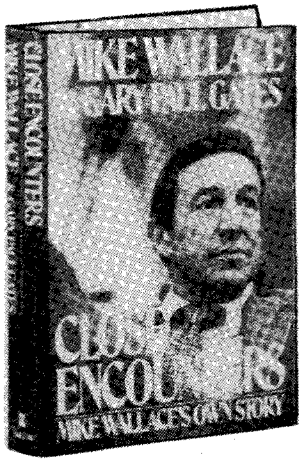
CLOSE ENCOUNTERS

Mike Wallace's Own Story

by Mike Wallace and
Gary Paul Gates



Here is the inside story of Mike Wallace's career as one of America's most respected and controversial television journalists. He is the senior correspondent of the most successful news show in TV history: CBS's *60 Minutes*, which has rated among the top ten of all programs for the past seven years.

Known for his no-holds-barred, hard-hitting interviews with the famous and the infamous, as well as the unknown, Wallace tells of his gut reactions to events and experiences he has encountered over the years.

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David Douglas Duncan

George Forss

George Forss was born in the South Bronx. He lives in Brooklyn where he cares for his invalid mother and others of his family by selling photographs of New York on the sidewalk. Some of his best lenses and cameras were found in pawnshops. This is the first book of his photographs.

"George Forss is an extraordinary talent discovered in an extraordinary place. His work, and his story, remind us constantly to look for the genius in our fellow man."—Ray Cave, Managing Editor, *Time Magazine*.

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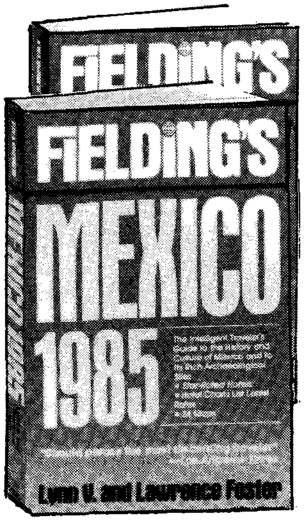

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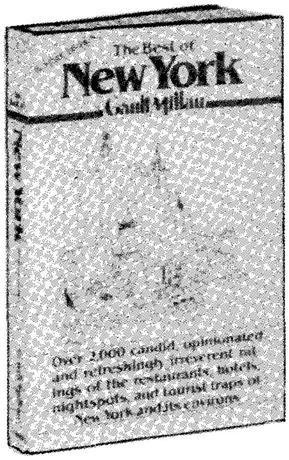

by Gault/Millau

For this updated edition of *The Best of New York*, every establishment visited by the irrepressible Gualt/Millau in 1981 has been revisited and reviewed—with some surprising results! This new edition also contains a rundown of eateries in Manhattan's environs: Westchester, New Jersey, Connecticut, and Long Island.

The Best of New York has all the wit, wisdom, and panache that readers have come to expect from Gault and Millau, the erudite Frenchmen whose distinctive style makes them favorites among travelers.

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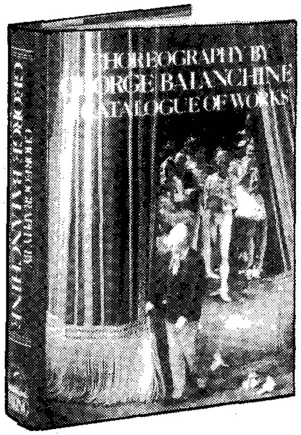
Savings To Sing And Dance About

CHOREOGRAPHY BY GEORGE BALANCHINE

A Catalogue of Works *The Eakins Press Foundation*



This updated edition of "one of the most significant dance books of the twentieth century"* makes available to the general public the complete, authoritative record of the more than four hundred works choreographed and directed by George Balanchine.

An essential reference book for all students and lovers of dance, an example of the finest in classic book design and typographic art, *Choreography by George Balanchine* is an enduring tribute that sums up in comprehensive detail the lifework and magnificent achievements of this creative titan. **Choice*

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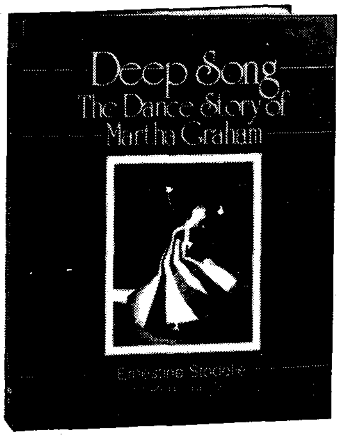
DEEP SONG

The Dance Story of Martha Graham

by Ernestine Stodelle



A richly detailed look at Martha Graham's break from conventional standards of grace and beauty, and her struggle to bring her innovative ideas to the stage. Illustrated with superb photographs, *Deep Song* examines every major work that Graham choreographed or danced. More than a biography, this is a *dance* story—of the emergence of modern dance, and of the committed, fiery spirit that gave life to this new art.

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STARS!
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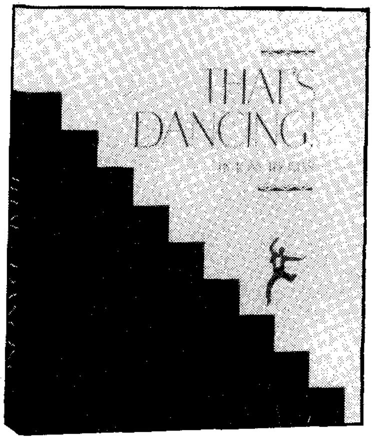

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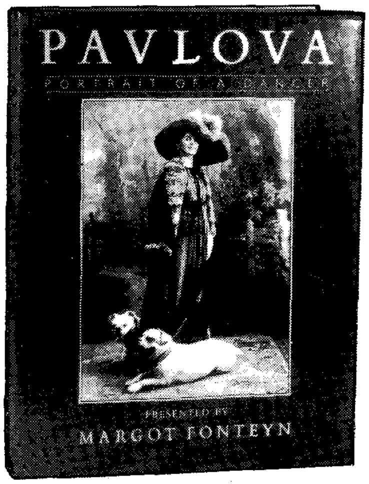

PAVLOVA

Portrait of a Dancer

by Margot Fonteyn

The legendary dancer Anna Pavlova still catches the imagination today, more than fifty years after her death. In this beautiful book Margot Fonteyn has drawn a composite portrait of the artist, interweaving Pavlova's own words with extracts from contemporary reviews and interviews from Pavlova's private press-books, and illuminating the whole with her own perceptive commentary.

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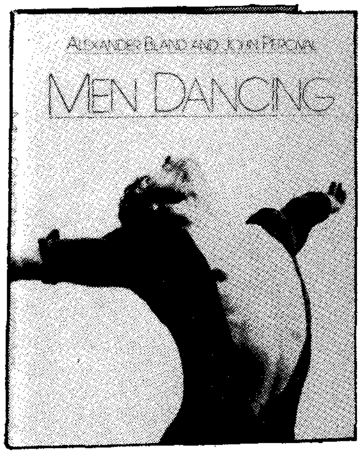
MEN DANCING

Performers and Performances

by Alexander Bland and John Percival



With rare exception, the male dancer of yesterday was considered less than totally masculine. Today, however, he is worshiped as an athletic superstar. This remarkable change in status is chronicled here. 200 stunning photographs capture this masculine art: the appealing athleticism of Baryshnikov, the romantic elegance of Astaire, the sensual artistry of Nureyev. Also profiled are such pivotal figures as Nijinsky and Balanchine. With its special focus on today's world-famous dancers, *Men Dancing* sets a high standard for books on this art.

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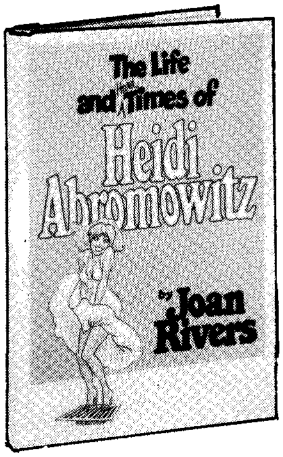
THE LIFE AND HARD TIMES OF HEIDI ABROMOWITZ


The Life and Hard Times of Heidi Abromowitz
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A Totally Unauthorized Biography

by Joan Rivers

The world's most notorious tramp revealed by the world's funniest woman in the most unabashed, uncensored, undeniably hilarious story ever told! Written with complete candor and riotous disregard for sworn confidences, America's Number One comedienne, Joan Rivers, confides the naked truths about her former best, best friend, Heidi Abromowitz, the girl whose come-hither look inspired the invention of penicillin.

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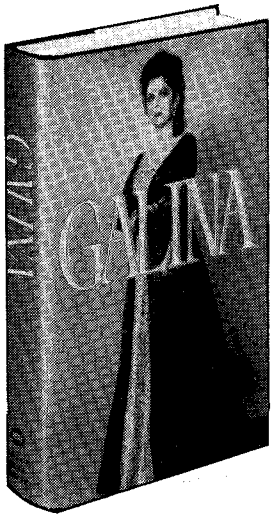
GALINA



A Russian Story

by Galina Vishnevskaya

translated by Guy Daniels

Galina Vishnevskaya—internationally renowned soprano, wife of cellist-conductor Mstislav Rostropovich—describes her rise from a childhood of bitter poverty to stardom as the Soviet Union's most celebrated diva.

Galina depicts an artist's world infested by KGB surveillance and party control, and she recounts the growing disillusionment that led her and Rostropovich away from the Russia they love.

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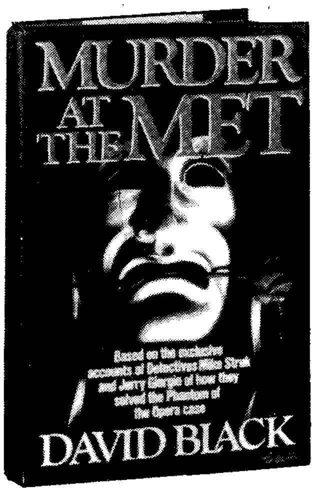
This is the true inside story—written with the full cooperation of the 2 detectives involved—of the brilliant and bizarre investigation that cracked one of the most important cases in the history of the NYC Police Department.


MURDER AT THE MET
Based on the exclusive accounts of Detectives Mike Struk and Jerry Giorgio of how they solved the Phantom of the Opera case
DAVID BLACK

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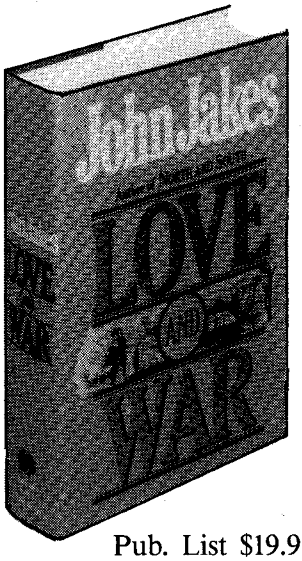
John Jakes
Author of NORTH AND SOUTH
LOVE AND WAR

LOVE AND WAR

By John Jakes.

The long-awaited sequel to *North and South* continues the saga of the Hazards of Pennsylvania and the Mains of South Carolina, embracing the total experience of the Civil War—the carnage, glory, courage, passion and corruption. A superb blending of history and a vibrantly human story.

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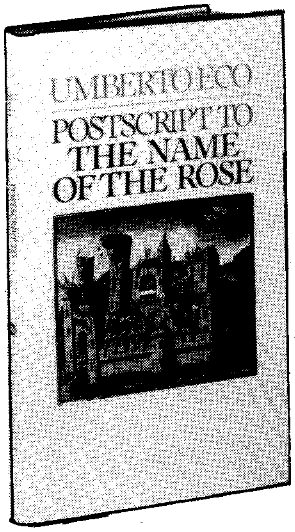
UMBERTO ECO
POSTSCRIPT TO THE NAME OF THE ROSE

POSTSCRIPT TO THE NAME OF THE ROSE

by Umberto Eco

In this *Postscript*, the reader looks over Eco's shoulder as he conjures up the abbey's labyrinthine library, plots a series of macabre murders, debates with his sleuth, William of Baskerville, and uncovers tracks that the monks desperately try to cover up again. With erudition and wit, Eco provides an assessment of the historical novel in the postmodern age. He writes memorably of bad books, ideal readers, music, cinema. Eco believes that art should not only delight but also teach. Like *The Name of the Rose*, this book does both.

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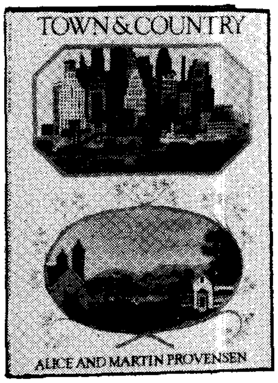

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by Alice and Martin Provensen

Wonderfully detailed illustrations are accompanied by a bustling town with its restaurants, stores, museums, ports and parks. The book concludes with scenes of the farmhouses, general stores, lush fields and winding roads of the country.

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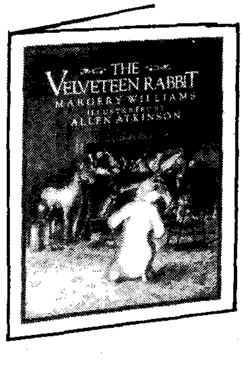

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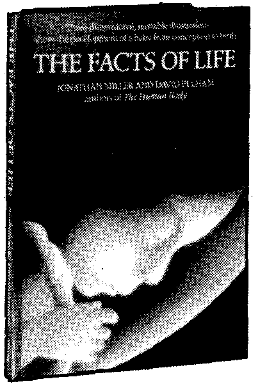

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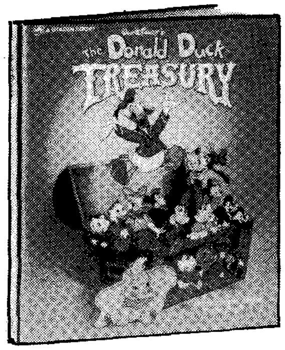

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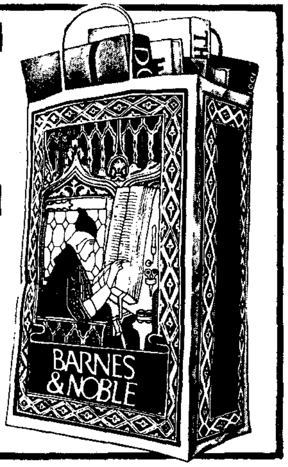

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Movies/David Denby

THE LIGHT THAT FAILED

"...*A Sunday in the Country* is an attempt to retrieve a conventionally successful artist from the humiliation of history..."

THE GROUP OF YOUNG ARTISTS—MONET, Pissarro, Renoir, and the rest—who broke with their academic masters in the 1860s and '70s and began to paint in a whole new way may well be the most celebrated collection of artist-heroes since the Renaissance. The Impressionists' triumph is overwhelming, and one easily forgets—or never hears about—the also-rans of the period, the brave souls who launched into the darkness and found nothing, the timid and conventionally successful who suffered the disaster of acceptance and then disappeared. Normally, such artists are an embarrassment to the imagination.

Bertrand Tavernier's beautiful and moving **A Sunday in the Country** is an attempt to retrieve one such artist from the humiliation of history. The fictional Monsieur Ladmiral (Louis Ducreux), a well-known painter of portraits, landscapes, and familiar genre subjects, has reached the end of his life without finding a unique style. His contemporaries have left him behind, and he knows he will be forgotten. Yet Ladmiral, unlike Antonio Salieri in Peter Shaffer's *Amadeus,* is not a self-hating, murderous wreck, nor is the movie filled with bitterness and despair. On the contrary, Tavernier has the grace to present Ladmiral's mortifying insights into his own failures as a major triumph of the spirit.

Father's day: *Louis Ducreux and Sabine Azema in Tavernier's film.*

There's a story behind the genesis of the movie that increases the poignancy of what we see. The screenplay for *A Sunday in the Country,* by Tavernier and his wife, Colo, was adapted from a short novel (*Monsieur Ladmiral Va Bientôt Mourir*) by Pierre Bost, a screenwriter and novelist much celebrated in the forties and fifties. With his writing partner, Jean Aurenche, Bost had been responsible for the screenplays of such celebrated "Tradition of Quality" films as *Douce, Gervaise,* and *Forbidden Games.* Yet the two men suffered a disastrous reversal of fortune in the late fifties, when such critics as the young Truffaut and Godard ridiculed their work. The critics became directors, and the Bost-Aurenche team was cast in outer darkness, remaining there, virtually unemployable, until Tavernier hired them to write his first feature, *The Clockmaker,* in 1973. Bost died soon after *The Clockmaker,* but Tavernier continued to work with Aurenche, an act of defiant sponsorship that not only answered the critical cruelties of the New Wave but took issue, in the most practical way, with the notion that artists can be superseded by a shift in critical attitudes. In other words, when Tavernier shows an interest in a figure like Ladmiral, he is not merely indulging a sentimental streak. In his own work as a director, he has prevented "history" from enveloping two artists in darkness.

A Sunday in the Country has the emotional fullness and analytical intelligence of the best-known Bost-Aurenche collaborations. and it has Tavernier's gentleness and intimacy as well. Indeed, the movie is so intimate that one often feels its entire meaning can be found in Louis Ducreux's eyes. When he looks at the landscape, Ducreux's Ladmiral suffers, for he sees the colors as we all do, without the transforming imagination of Monet or Cézanne or van Gogh. The failure of his vision kills him. A veteran theater actor and composer, Louis Ducreux has never had a major movie role before, but his lined face takes the camera well. With his high, sculpted forehead and handsome mustache, he can appear brilliant and debonair, but he doesn't protect himself: Letting his voice go soft and quavery, and his eyelids droop, he looks considerably older than his years (73), and one well believes the act of seeing is unbearable for him. He gives a small but exquisite performance, and Tavernier has matched his work perfectly with the Fauré chamber music on the track, which has an autumnal but impassioned quality.

Almost the whole movie is set in and around Ladmiral's country house, a large, square, very white nineteenth-century villa. It is Sunday, and the old man quibbles with his servant and prepares for a visit from his family, a visit that is both utterly routine and the cause of a tumultuous internal dialogue. Ladmiral looks to his children as a much younger parent might—for evidence of his own strengths and ambitions. He cannot, for instance, forgive his son, Gonzague (Michel Aumont), for selling out. A punishingly proper businessman, corpulent and uncomfortable in his suit and high collar, Gonzague gave up on his own painting early in life rather than compete with his famous father, but his father takes no notice of the son's sensitivities, and taunts him cruelly. He is so angry that he offers no love to Gonzague's hardworking wife and three romping children.

The three adults make desultory conversation, eat, sleep, walk about the am-

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ple grounds, and Tavernier develops a familiar kind of family-visit gloom in which each person, dissatisfied with himself and everyone else, feels both unbearably lonely and inescapably dependent on the others. Meanwhile, Irène (Sabine Azema), Gonzague's sister, bears down on them in her rattly touring car, finally bursting in—an explosion of white in the autumn-brown-and-yellow color scheme. Irène is very tall, and her long, swinging arms, white, wide-brimmed hat, white parasol, and white high-buttoned shoes seem to extend her dominion in every direction—she is both elegant and tumultuous, a woman of fashion who is unfashionably mobile, forever chattering, dancing, cajoling, weeping.

Ladmiral permits his noisy daughter any amount of rudeness and unreliability, for she embodies the heedless spirit that he missed in his own life; she has the brazenness of art. She lives alone, endures unhappy love affairs, runs an antiques shop, and careers about in her open car, and Ladmiral is large-spirited enough not to resent her revolutionary style. Unlike her brother, she still loves painting and understands her father's failure.

A Sunday in the Country, a largely plotless movie that Tavernier sustains from minute to minute with tiny shifts in feeling, rises to a quiet but heartrending climax when father and daughter go for an outing to an open-air café in the woods near town. Alongside the tables, young couples and adulterous lovers dance gaily—it is the kind of scene that Renoir, celebrator of working-class and petit bourgeois pleasure, painted again and again. Extending her arms, Irène says that *this* is what Ladmiral should have painted. He answers with great dignity and more than a little pain: He saw Renoir's originality but could not follow in the same direction—or later in the direction of Cézanne or van Gogh—without becoming an imitator. He might have searched harder, but by that time he was trapped by success; he was too old to grope for a new style.

Ladmiral speaks with the authority of conscious failure. Unlike the timid artists of an earlier generation, he is a man acutely aware of art history as a living force in his own time; he knows that he lacked the extraordinary toughness of the great moderns. The scene reaches a climax of surpassing gallantry and tenderness, and then the members of the family disperse, heading back to Paris, leaving the old man alone in his studio. The ending, in which Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. Roused by his daughter, Ladmiral may come into a startling "late manner." He may achieve his immortality after all. ■

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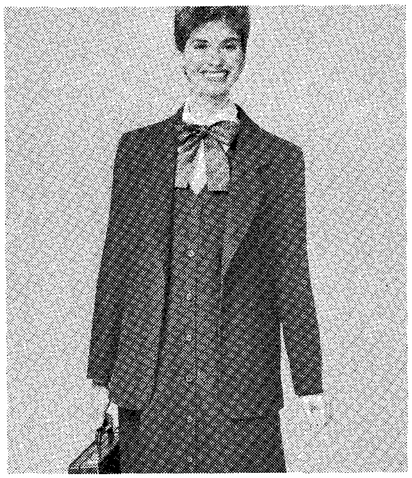

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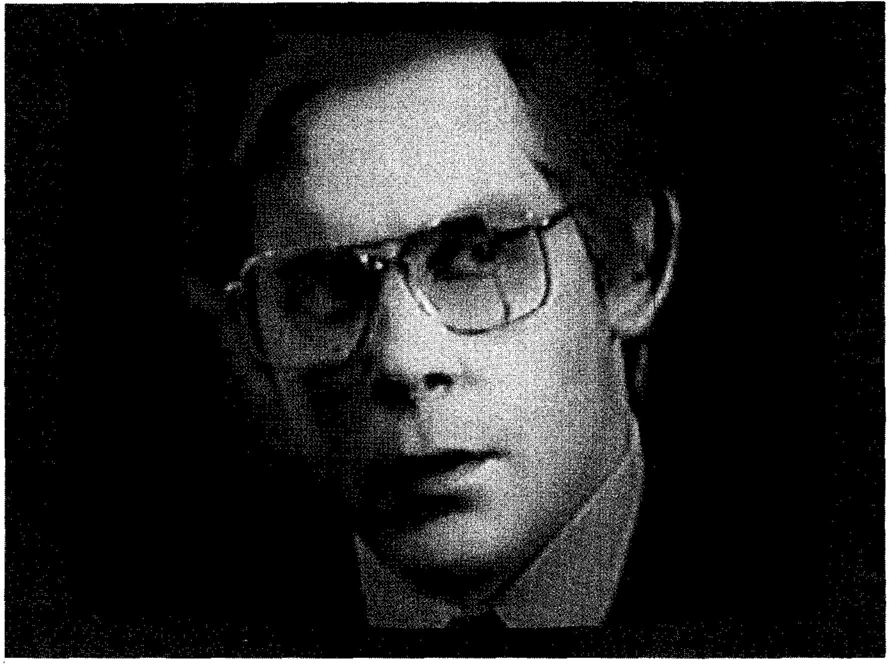
BLURRED VISION

"...If you haven't read the book *Fatal Vision,* you are likely to turn off your TV without a clue about the characters..."

Fatal Vision (NOVEMBER 18 and 19; 9 P.M.; NBC) would seem to have everything going for it. And yet it doesn't go anywhere. It just flails around for four hours, wasting the considerable talents of Karl Malden, Eva Marie Saint, Andy Griffith, and Barry Newman. I was mystified in all the wrong ways. If you haven't read the Joe McGinniss book on which the mini-series is predicated, you are likely to turn off your television set without a clue as to why Jeffrey MacDonald, the baby-faced doctor and former Green Beret, used two knives and an ice pick on his pregnant wife and two small daughters in the early morning hours of February 17, 1970, at Fort Bragg, North Carolina.



All-American: *Gary Cole as former Green Beret Dr. Jeffrey MacDonald.*

MacDonald, at least according to McGinniss, was a contemporary rewrite of a Dreiser character—the upwardly mobile young man who overworked himself through Princeton and a midwestern medical school, married his high-school sweetheart, volunteered for the Special Forces, dreamed of manly action, held down two jobs, womanized, had sexual problems, lied a lot, and cracked, probably with the help of amphetamines, and then didn't believe that he had done it, in spite of two polygraph tests that the TV movie doesn't mention.

The army bungled its original investigation. It took the army and the Justice Department and the North Carolina judicial system ten years to bring MacDonald to trial. They had to drag him back from Long Beach, California, where he had a yacht and a condo and the extravagant approval of the nuns at the hospital where he emergency-doctored and the local cops and a succession of brainless beach bunnies with names like Randi. They wouldn't have got him at all but for the tireless hounding of his father-in-law, Freddy Kassab, who believed at first in his innocence but who taped, nevertheless, all his telephone conversations, another fact the TV movie doesn't mention.

MacDonald had an all-American charm. He was a real guy who never grew up. McGinniss asks us to think about the face of smiling evil, about sexual identity, about smothering mothers, about the violence implicit and pending in what can only be called—one risks derision here—the class struggle. The kid wanted to *better* himself and be John Wayne at the same time. He was, simultaneously, a healer and a butcher. His mind was full of trash—the trashy novel he was reading and the trashy television he was watching on the night of the murders. He blamed the murders on acid-freaked "hippies," an idea he picked up from a magazine article on Charles Manson and Sharon Tate. His was a pulp imagination.

Fatal Vision, the television program, concentrates on the circumstantial evidence that finally sent him to prison for three life terms. (We hear a lot about blood types and the blue threads in his pajama top.) It emphasizes the noble rage of his father-in-law. (We are never told, on television, that Kassab was actually the wife's *step*father, a complication of character crucial to any understanding of his relentlessness.) It doesn't even hint at the injured complexity of his brother. (In the book, the brother's testimony before the grand jury sounds like a passage from Beckett, and in fact helps explain the American tragedy of *bettering.*) It introduces someone purporting to be the writer Joe McGinniss, and then doesn't give him anything to do except look bemused. (In fact, McGinniss lived in MacDonald's condo, after Joseph Wambaugh turned down MacDonald's book proposal, after an audition of authors for the authorized version of this American life of Green Berets and beach bunnies and ice picks, and McGinniss in the book is properly ambivalent. He shouldn't be living in this place, but if he hadn't, he wouldn't have come up with the evidence that convinced him that MacDonald was guilty.) And then it ducks its pretty little head; it will not ask itself *why?*

I mean, the man took his own two-year-old on his lap and cut her up as if she were a paper doll. We have a right to expect from television at least some psychobabble. The man's wife, Colette, had just come home from a psychology class, where she had begun to understand his sexual-identity problem. (Again, the movie fuzzes: Colette is the focus of this rage; you will not, after four hours, be able to remember her face.) The man seeks, in Southern California, after the carnage, a surfeit of bimbos, a best-selling authorized biographer, and the approval of cops and nuns.

One waves one's arms around so

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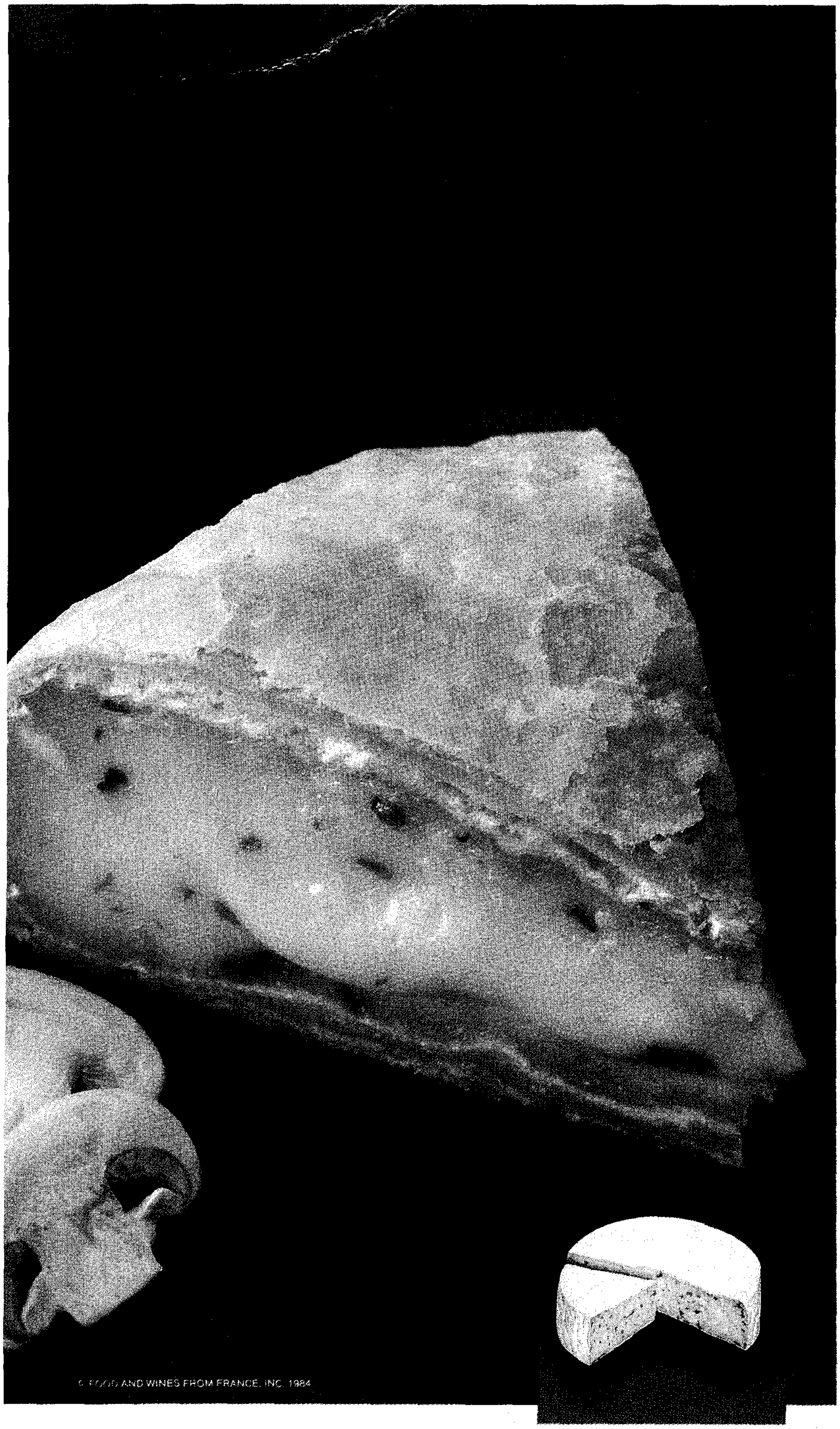

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much, at the typewriter, because it seems to one that the MacDonald story is of its essence made for television. It is, alas, a photo opportunity that John Gay, who wrote the script, and David Greene, who directed, haven't so much ignored as they have shied away from, panicked. To contemplate Jeffrey MacDonald is to blink and go blind. You have all this expensive talent using up your studio, and you choose to be timid.

As Freddy Kassab, Karl Malden is appropriately obsessed and implacable. He knows why he is, and so do I, but most people, unless they've read the book, are going to misunderstand the reticulations of his character. On television, he is bigger—he has a bulk I wouldn't have imagined from the book—but he is simplified; he hasn't any history; he is just an angry father. As Jeffrey MacDonald, Gary Cole has the right combination of arrogance, shallowness, and baby fat; he is rendered inexplicable. As Mildred Kassab, Colette's mother, Eva Marie Saint does her best, which has always been good enough for me, but the role is ghostly and vague. (To be fair, Mildred was ghostly and vague in the McGinniss book too.) Andy Griffith, an underrated actor, has a bit part as Victor Worheide, the eccentric government prosecutor who is finally prevailed upon to go after MacDonald; he is denied the minutes and the nuance. So is Barry Newman, who plays MacDonald's defense attorney, Bernie Segal; in real life, and in McGinniss's book, Segal is one of those lawyers who specialized in defending 1960s radical activists. That he should have taken on the defense of a Green Beret, and child-murderer, is *his* complication of character; this character is thrown away. Gary Grubbs, Mitchell Ryan, and Joel Polis also work hard with the evidence; the meaning escapes them.

I am genuinely perplexed. A great story just sits there with its thumb in its mouth. Worthy people have wasted my time and yours. Maybe, for television, *Fatal Vision* should have been entirely revised from the ambivalent point of view of McGinniss as a sort of Rockford private eye, discovering his own ambivalence, inquiring into the limits of charm and the meaning of manhood and the friction and fracture of class structure, that grinding of the social plates, in this weird country of little boys with knives and dreams. Maybe only a Ross Macdonald could explain a Jeffrey MacDonald. Whatever, in *Fatal Vision* there is not much suspense and no sense at all of—for God's sake or Colette's or their daughters'—why, how come, wherefore, please help.

SO FAR, IN THE NEW SEASON FOR OLD programs, the pleasant surprises are **Night Court** (Thursdays; 9:30 P.M.; NBC)

"...*Mike Hammer* is a cleavage special, but it's wonderfully innocent..."

and **Mickey Spillane's Mike Hammer** (Saturdays; 9 P.M.; CBS). I'm glad Davenport and Furillo are going to bed together again at the end of *Hill Street Blues*, and I'm sorry that Diane is sleeping with a psychiatrist while Sam drinks on *Cheers*, and maybe *Arthur Hailey's Hotel* is worth watching even though James Brolin seems most of the time suspended between friendly and comatose. But if you want a finger in your eye, the action is elsewhere.

I hated *Night Court* last spring, in spite of the manifest talents of Harry Anderson (Judge Harry Stone). It seemed to trivialize everything that mattered about fairness and authority. It still does. But after a while, you lower your expectations and your sights. *Barney Miller* wasn't real, either, but we got to like the people. A successful television series depends as much on our sense of these people liking one another, and our liking them as a sort of extended family, as it does on writers and producers and directors. *Night Court* is *Barney Miller* after the collar.

Already this fall, we've had a sex-starved nun, Kool-Aid, mental patients, a stolen cat, and a foster son who lies to his foster father. None of this would be funny if Harry, Selma (Selma Diamond), Bull (Richard Moll), and Mack (Charlie Robinson) didn't like one another, and despise Dan (John Larroquette), the prosecuting attorney and failed swinger. Such agreeability can't be faked; a sitcom lives and dies on the set, after the writers have punched their lines.

About *Mike Hammer,* I ought to be ambivalent. The formula is preposterous. Stacy Keach always loosens his tie and always loses his gun and never removes his hat or his trench coat, even when he goes to bed with the beautiful women at whose breasts he has been obsessively staring for at least 45 minutes out of every hour. This is a cleavage special; no woman I know, or even want to, dresses the way every woman dresses on *Mike Hammer.*

But *Mike Hammer* is wonderfully innocent in the pulp imagination, as Jeffrey MacDonald was not. It believes in itself. It will not allow Mike to hurt anybody but the bad guys. The bad guys almost always end up being girls, which is more macho rubbish, but meanwhile Mike has dodged some bullets and punched out a tiger and annoyed the police and felt lousy about the real world and wanted to, but doesn't, cry. Instead, he dimple-grimaces. This is comic strip. Nevertheless, the people who have assembled the comic strip and made it move around on our television screen are obviously sincere. They love Mike; he's the man they always wanted to be, and never could, because no one can.

Stacy Keach is marvelous as Mike. (His miscasting as the Picasso-type French painter in *Mistral's Daughter* still amazes—cunning, yes; genius, no.) His leer is persuasive. He looks at a female computer expert, who of course is beautiful in the vacant starlet manner, and someone tells him that this expert "isn't very verbal," and of course he says, "Her software speaks for itself."

Also pleasant, although no surprise, are **Remington Steele** (Tuesdays; 10 P.M.; NBC) and **Cagney & Lacey** (Mondays; 10 P.M.; CBS). *Remington Steele* spent the first few weeks of the season wandering around Europe, presumably because the producers during the summer wanted to avoid the Olympics in Los Angeles. It is nice to see the French Riviera again, and to visit the island of Malta, in such excellent company. The program is based, of course, on movie wit: Every crime reminds Steele (and the rest of us) of an old movie, and then off we spin, as if a minor-league Truffaut were playing games with our cinematic memory bank.

But the program depends on its personalities as much as its wit. Steele (Pierce Brosnan) is the mystery man, self-invented and self-authenticating, an Irish dreamer. Stephanie Zimbalist (Laura) is all-American sassy. She should have been a gymnast in Los Angeles; her slightly knock-kneed walkabouts remind me of Chaplin's: sometimes sidle, sometimes swagger, sometimes bunny hop. She even got her father, old Efrem of the FBI, on a recent episode, and if I could age so well, I'd die semi-happy. Every week these two detectives and their assistant, Mildred (Doris Roberts), buckle their swashes and sail into a 1940s Hollywood comedy, and we are civilized.

Cagney and Lacey, of course, are female cops. Every week, like a made-for-TV movie, they are asked to diagnose the disease-of-the-month, like cocaine addiction or child molesting or incest. But the program is really about friendship and, increasingly this season, adult sexuality, especially Cagney's (Sharon Gless). I submit that the sexuality on TV's soaps, daytime and prime time, is not adult; it is Tinkertoys and Erector Sets. The sexuality on *Cagney & Lacey* is complicated by intelligence, doubt, and what John Cheever called "that sense of sanctuary that is the essence of love." On Monday nights, I am watching grown-ups. ■

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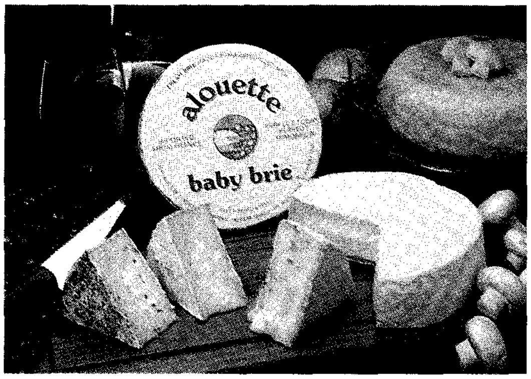

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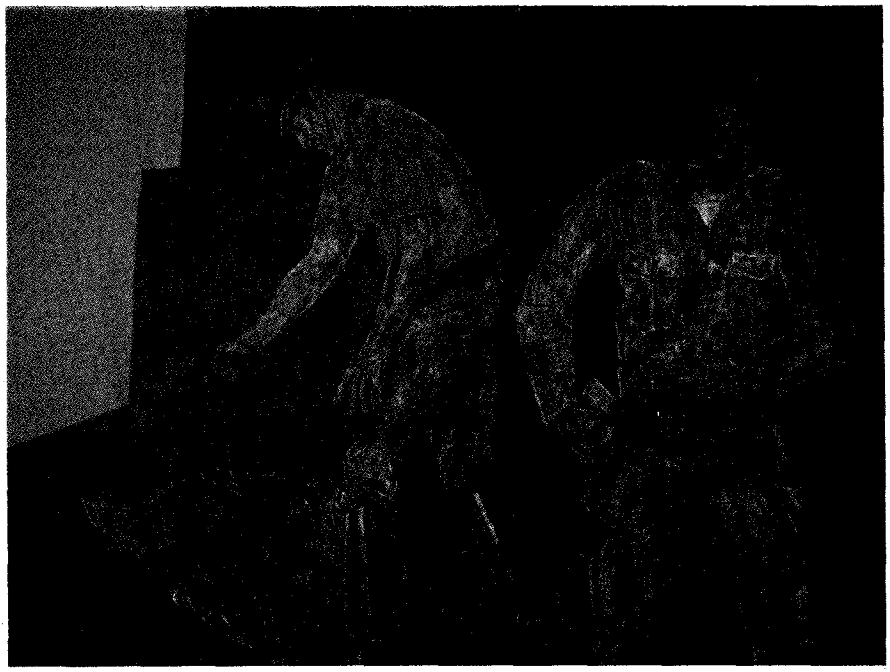
POWER'S UGLY FACE

"...The pictures Leon Golub has painted since 1979 are the summation of a career on the edges of the art world..."

THERE IS A MODERN GRAMMAR OF political terror: the gun to the bowed head, the legs dangling from an open car trunk, the captive naked and trussed while the inquisitors joke and light cigarettes before the torture begins. **Leon Golub** would remind us of what we prefer to forget. The paintings in his retrospective at the New Museum of Contemporary Art are confrontations with the offhand ugliness of power. Vignettes from a thousand "destabilized" zones around the world, they present us with the consequences of those proxy wars fought by the superpowers far from home. Peace reigns for the victors—the United States, the Soviet Union, white South Africa—thanks to the distant horror. The powerful keep their hold on the powerless through agents-for-hire: goons, thugs, and mercenaries, those who do the world's dirtiest business for spare change and the chance to do the same again tomorrow.

The pictures Golub has painted since 1979 are the strongest expressions of moral outrage to emerge in the 1980s. They are also the summation of a long career on the edges of the art world, a career that often seemed as if it might not go anywhere. Golub, who was born in Chicago in 1922, began studying art at age eight, first at the Art Institute, then with the WPA, and later in high school and at the University of Chicago, where he took a degree in art history. He met his wife, Nancy Spero, nearly 40 years ago, and their bond has remained as enduring as the one he made with figurative painting at about the same time. Golub's life and career contradict every ounce of glitz in today's art world. He has never followed other people's rules. There may be some awkwardness or occasional lapses of attention in these paintings, but Golub never makes the superficial mistakes of someone who doesn't give a whit about craft. He has not sold out for the fast buck or the facile pat on the back. His position on the periphery has made him as tough as his paintings, and they are tough indeed. A moralist in the lineage of Daumier, Goya, and Kirchner, Golub the figure painter possesses an eye for corruption that brings him closer to the roots of German Expressionism than 95 percent of the glib formalist "expressionism" of the eighties.

Since Golub has arrived at his mature work only in the last five years, the New Museum's retrospective is organized backward. It begins with a painting he finished just before the show opened: *Mercenaries V,* in which a rusty-haired white man grins and waves a hand at the audience while holding a gun at the forehead of one of three black men bent down before him in the mud. The painting—arguably his best yet—presents an example of what is so powerful in Golub's new work. Americans tend to think of "destabilized zones" in the abstract, and the language of covert activities helps us along. The release of that CIA memo on terrorism in Nicaragua, advocating assassination and other ugly tactics, caused a stir that could only be explained by the observation that Americans don't believe such things go on under our direction. If they do go on, we would prefer not to know. We purchase psychic peace by acts of hypocrisy. Golub presents us with the terrifying psychic and physical wreckage of unfettered power: the humiliation of the victims, the callous grin of the victimizer.

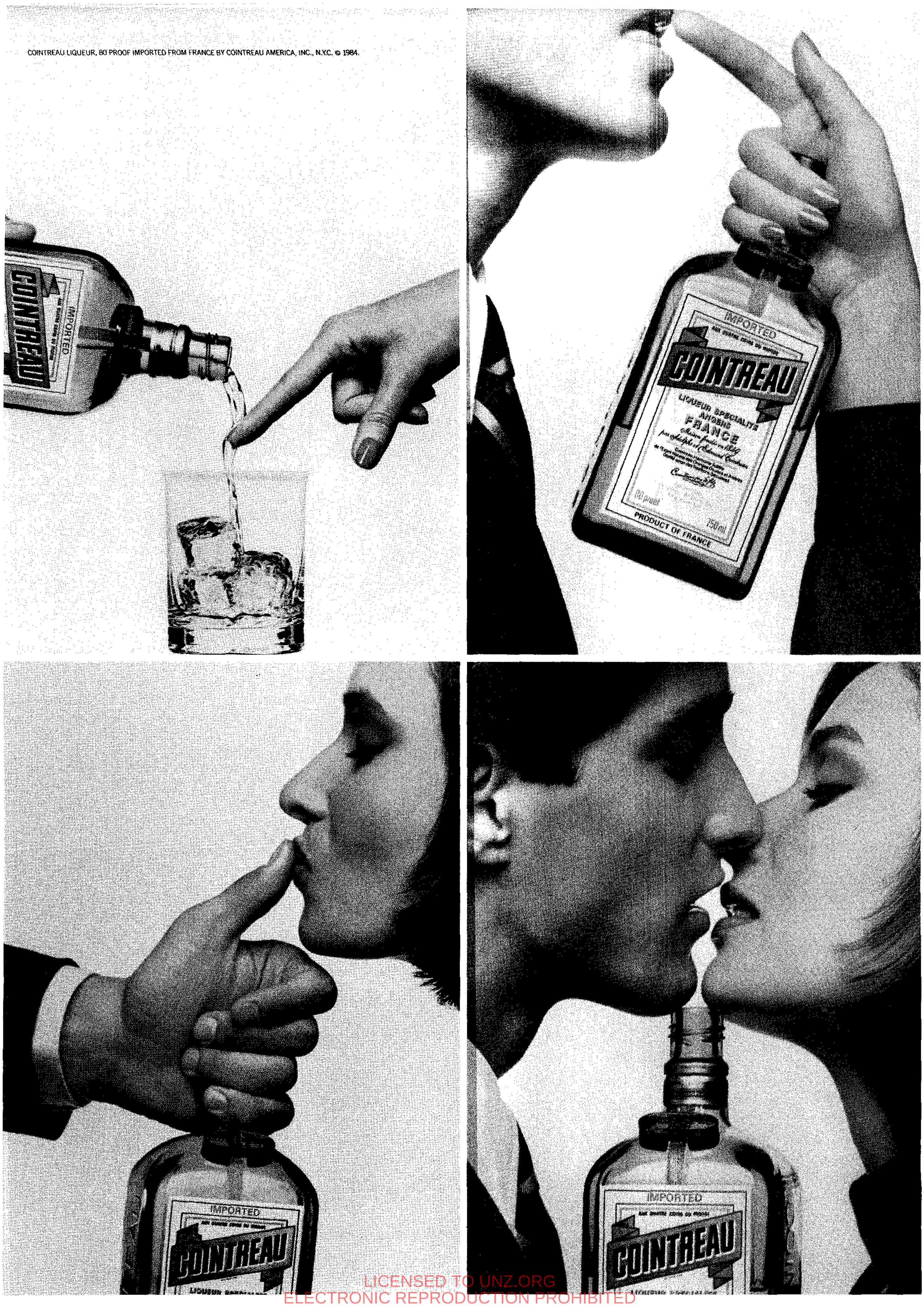


Moral outrage: *Golub's* White Squad III, *at the New Museum.*

Artists who would be political face a difficult task. Without using words, paintings tend to fall into obscure allegory, or into poster art that speaks only to the committed. So artists often resort to labels and slogans. During the presidential election, for instance, Jenny Holzer dragged an electronic billboard around parts of New York, broadcasting her witty agitprop. Golub, on the other hand, is a painter's painter. His first figure portraits here, from the early 1950s, are muddy studies of abstract malaise: They suggest the difficulty of getting political commentary into a painterly process. Golub's next works present human forms built up of layers of paint that are then dissolved in solvent and scraped away in a process of erosion that has inspired countless commentators to draw parallels to the mortality of flesh. But the message of these works remained oblique. (An exception is *Burnt Man IV,* a 1961 painting flecked with red, orange, rose, and carmine that prefigured the news photographs of self-immolating Buddhist monks during the Vietnam years.)

Golub's eroded figures gradually become more violent and more specific. By the 1970s, he had located his images of struggle in Vietnam. These paintings point in a new direction but are confused about who the victims are—the Vietnamese? the grunts? the top

Photograph by David Reynolds.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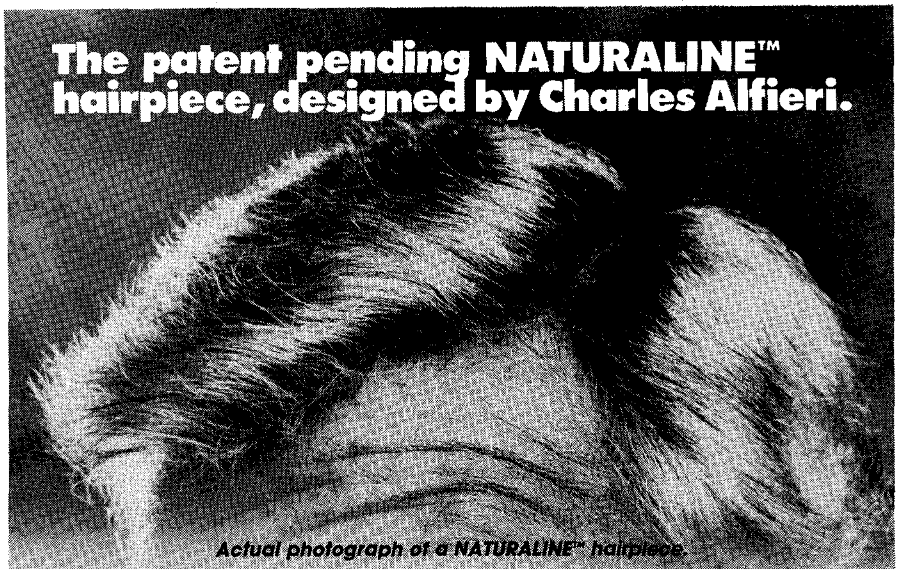

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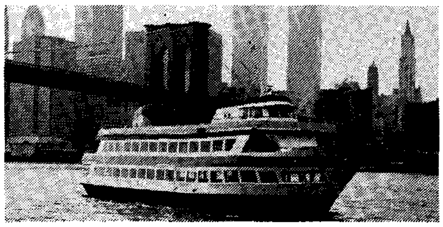

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brass? In 1976, Golub narrowed his theme to mercenaries; then he spent three years painting portraits of figures in power. The examples here—Franco, Nelson Rockefeller—are the weakest in the show, weaker even than the Vietnam pictures. Golub sometimes has trouble drawing. Even in his best paintings, hands don't quite meet wrists, and jaws seem wired to the Adam's apple. In Rockefeller and Franco, he hoped to find the distorted face of power, but he is not a brilliant portraitist.

As his paintings became more realistic, the crude drawing began to work in their favor. He now gets his images from newspapers, magazines, the wire services, and pornography. Then he pieces together his figures out of multiple poses, so they seem to be in a danse macabre. Since pigment is soaked into canvas and scrubbed off again, there is a faintly ghoulish transparency, a hint of decay, in the very texture of the painting. In the "Mercenaries" series, he began to paint the background red to flatten it and force a resemblance to banners or televised news photos.

Since Golub began the "Mercenaries" series, he has expanded his analysis to cover "White Squads," his name for the police in countries without law. And he has given his mercenaries a day off, in which they "kick ass" and go about the ugly business of having fun, with their girlfriends on their laps (Golub's comment about sex and brutishness). In these final works, he forces the question, who do you identify with: the female victim, her eyes and mouth stuck shut with duct tape, her legs forced open, her naked body excruciatingly easy to violate? Or with her sneering captors, who are just "having a good time," like the several men who raped the woman on that New Bedford, Massachusetts, pool table last year?

Golub's brilliant achievement is to bring our dirty little wars home. In these raw red paintings, he argues for the political basis of violence: its origins in the contempt of the powerful for the bonds of law and the rights of the less powerful. There is a war within each of us that centers on a struggle for dominance. Inner violence becomes sanctioned by rituals: the CIA's, the South African government's, the ritual of rape as practiced in New Bedford, even the ritualized violence of filmmakers like Brian De Palma. Anybody can be a "mercenary"—all you do is sell out to your savage impulses. Someone like De Palma has proved that misogyny is good business; we must leave it to a true artist to explain why that's so. (583 Broadway, near Prince Street; through November 25.)

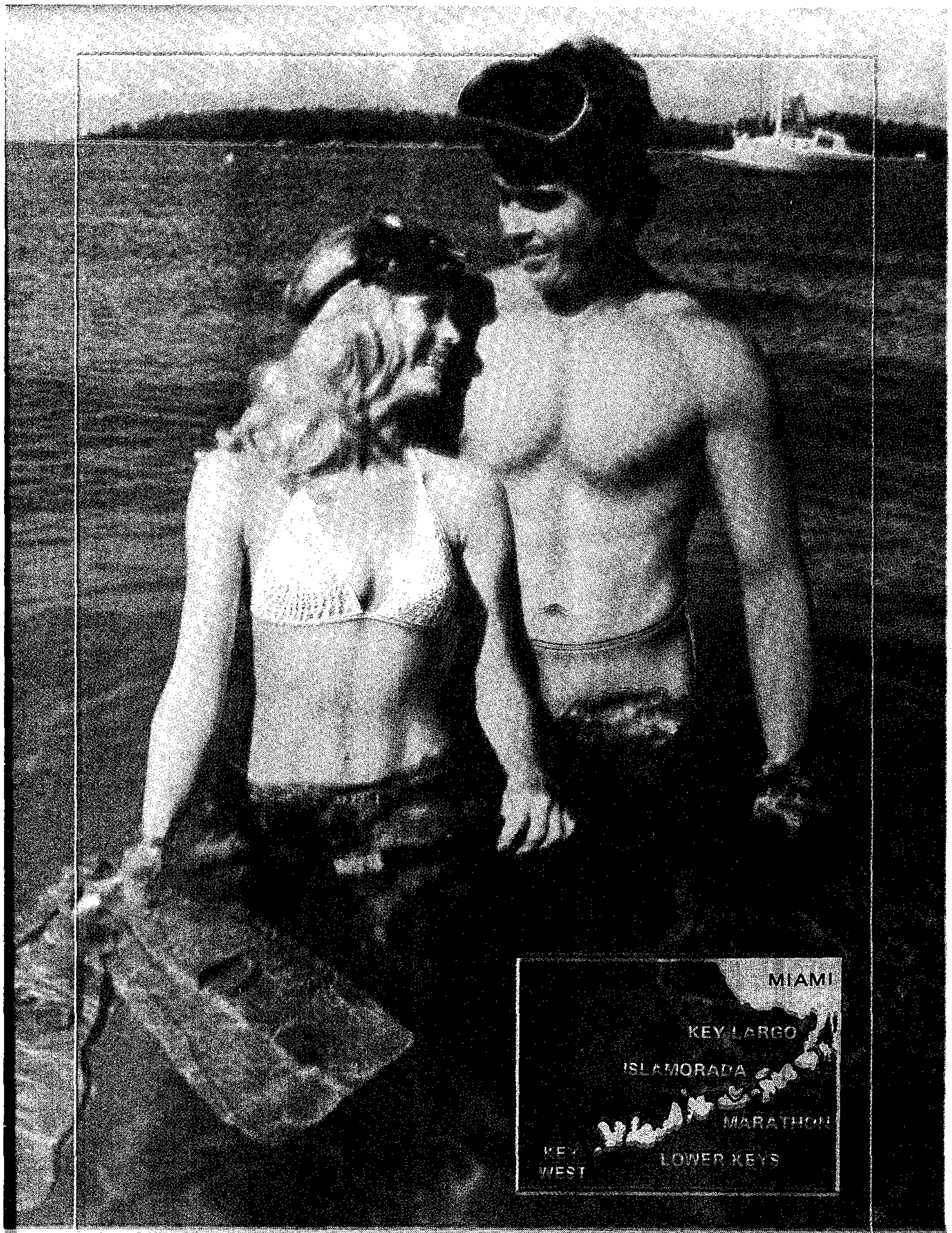
Kes Zapkus ESCAPED HIS NATIVE LITHUANIA during World War II, smuggled out by his mother after the death of his freedom-fighter father. "Children of War," the series of new paintings at John Weber Gallery, is his reconstruction of the shattered lives of youngsters born in a war zone. Each painting is a jagged hash of flying fragments, like shrapnel. Wedged deep into these scenes, in a kind of exclamation, are tanks on the move, parachutes in descent, bodies sprawled on the ground, and children's toys, which take on ominous overtones of interrupted play.

Zapkus is thinking hard about how to make a convincing picture of war. The paintings are like gasps, imploding and exploding and never allowing your experience of them to find an anchor. The problem is that they achieve what they intend—your sympathies are dismantled and destroyed rather than engaged. A long analysis can explain why such emotional dismemberment is an accurate picture of a war-torn childhood, but this feat, for all Zapkus's earnestness, remains arduously intellectual. (142 Greene Street; through November 24.)

IS TASTE SO PARALYZED THESE DAYS that no one can see what a washout **Julian Schnabel** is? In the catalogue inaugurating the 32-year-old artist's new association with Pace Gallery, art historian Gert Schiff informs us that "Schnabel prepares his shard-covered supports with no particular composition in mind," an observation that will not surprise anyone who has tried to find a shred (or a shard) of compositional brilliance in Schnabel's trash-bin archaeology.

The painter is a poseur. He had one good idea—painting on crushed plates, which create a surface like a Byzantine mosaic. His problem has always been, what next? The so-called energy in these over-large indulgences is a product of ineptness so crude it would embarrass most first-year art students. We see, painted over plates, an ungainly Valkyrie in a loincloth, hanging from a cross; a voodoo doll that looks to me like a pseudo-Byzantine saint; a skull with a skullcap. In the paintings on velvet float portentous wraiths out of any kitsch horror film you might (or might not) want to imagine.

Schiff, meanwhile, writes about this silliness in the weighty tone he used for Picasso's late works at the Guggenheim. When he praises the "naïve directness with which [Schnabel] weaves private experiences into his art," you can hear the painter whispering (not so naïvely) in the art historian's ear. Schiff's essay is an embarrassment, but we should be grateful for it: In his innocent explication of Schnabel's ambitions, he has forever quashed the suspicion that there may be some intelligence tucked away beneath the flotsam. (32 East 57th Street; through December 1.) ▬



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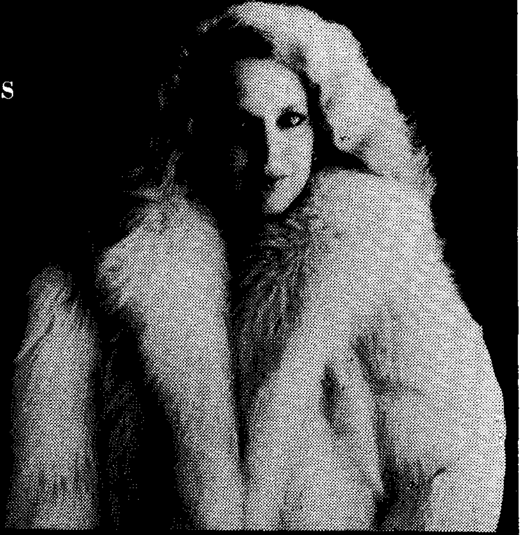

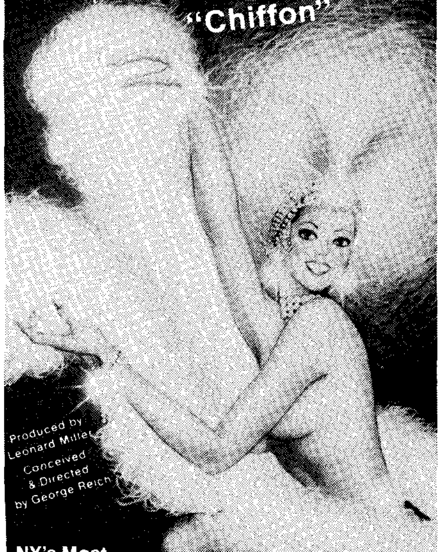

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BY LEONORE FLEISCHER

MOM-TO-BE

THE EIGHT REBORN MATERNITY SHOPS are holding a sale on selected fall and winter items (sizes 4–16 and some 18). Wool-flannel cuffed trousers, were $54, now $40; wool-gabardine four-button expandable-front skirts or pants, were $54 and $64, respectively, now $43 and $48.75; matching blazers, were $118, now $86; silk-noil dresses (in two styles), were $104 and $130, now $86 and $109; all dresses by Jane Schaffhausen for Belle France, were $80–$130, now $60–$108; flannel-lined corduroy coats (with or without knit trim), were $130, now $98. Also, corduroy slacks, flannel shirts, and cotton, cotton-and-acrylic-blend, wool, wool-and-acrylic-blend, and acrylic sweaters, now 25 percent off. All lingerie, including tights, leotards, nursing bras, and nightgowns, now 20 percent off. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible (except for eveningwear). *Reborn Maternity, 1449 Third Ave. (737-8817); 215 East Post Rd., White Plains, N.Y. (914-948-3914); 1699 Northern Blvd., Manhasset, L.I. (516-365-7259); 602 Central Ave., Cedarhurst, L.I. (516-569-5588); 315 Rte. 110, Huntington, L.I. (516-421-2655); 300 Rte. 17 North, Paramus, N.J. (201-265-9596); 163 South Livingston Ave., Livingston, N.J. (201-994-4483); 1098 Post Rd. East, Westport, Ct. (203-226-3115). Call individual stores for hours and directions; closed 11/22; through 12/6.*

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ester-filled designer comforters in discontinued patterns, here $25 (twin), $30 (full), $35 (queen), and $40 (king). Slightly irregular hand and bath towels, here $1.75 and $6, respectively. M.C., V., checks accepted; refunds possible. *Marburn Warehouse Outlet, 225 Walker St., Cliffside Park, N.J. (201-945-5000); Mon.-Sat. 10 a.m.-9 p.m. By car from Manhattan: Take George Washington Bridge to Rte. 63, which becomes Bergen Blvd.; turn left at Fairview Shopping Center onto Walker St.; go seven blocks. Closed 11/22.*

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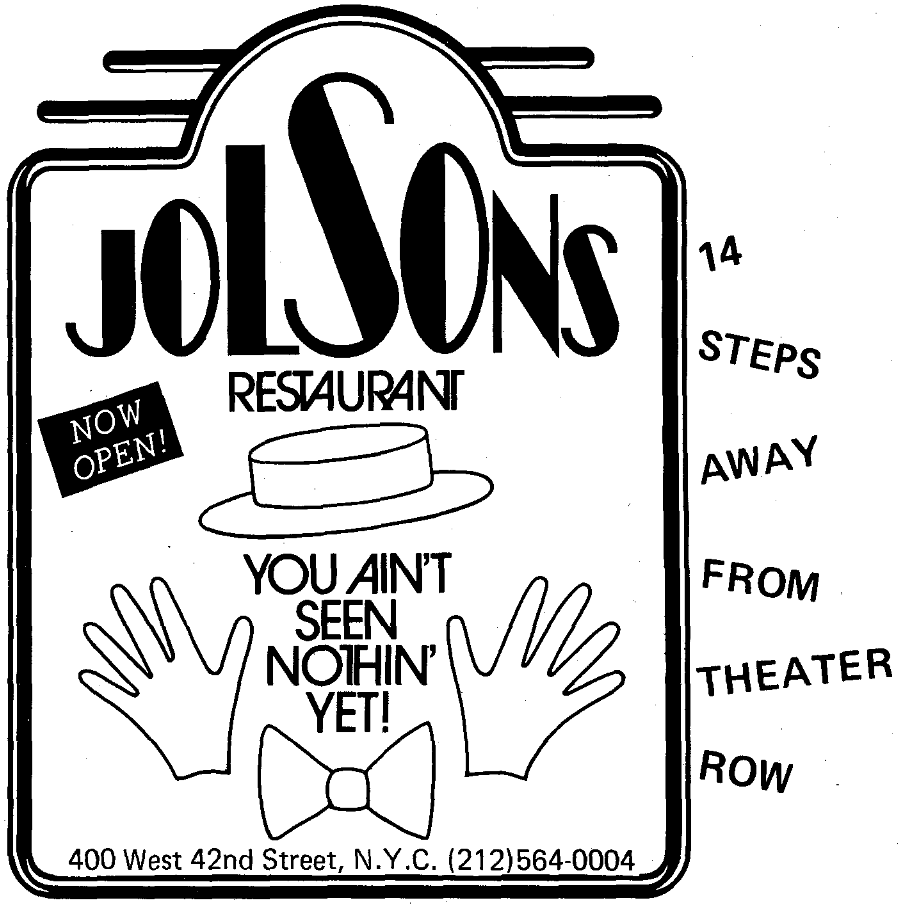
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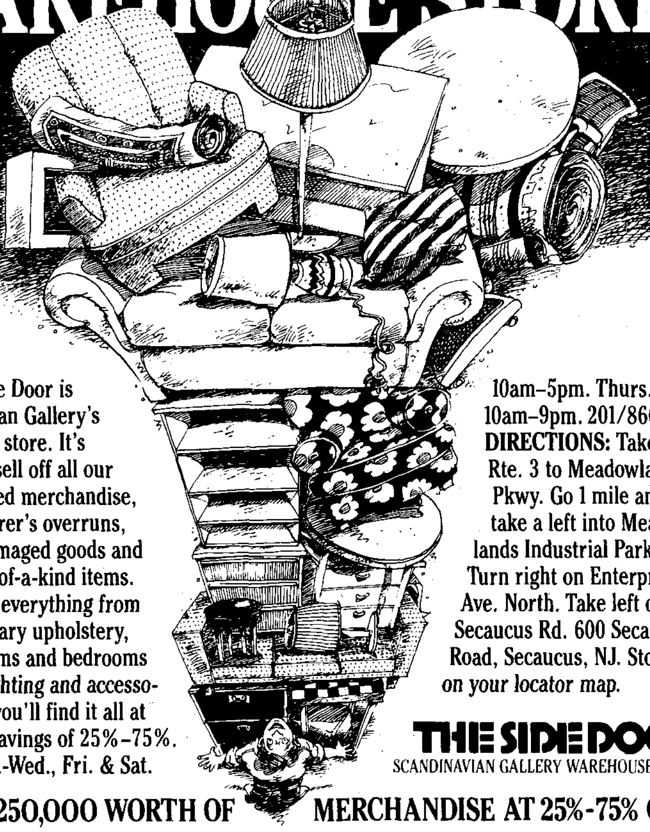

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plates, were $75, now $19.95; Sevres crystal candlesticks, were $109.95, now $82.50 a pair; double candlesticks, were $389.95 a pair, now $292.50; Royal Doulton ships' figureheads figurines, were $1,500 a pair, now $899; Bunnykin figurines, character figurines and jugs, and lady figurines, here 25 percent off; 10-in. Wedgwood jasperware Dancing Hours bowls, were $2,000, now $1,095; Wedgwood taupe jugs, were $125, now $93.75; Peter Rabbit jasperware covered boxes, were $50, now $37.50; and many other Wedgwood items. Kelsey Starett bronze sculptures include: male skier, was $425, now $212.50; female tennis player, was $300, now $150. Cybis one-of-a-kind signed-and-dated set of three Papka angels, was $10,000, now $4,995; Cybis powder box (from the early 1960s), was $245, now $125. Also, reductions on items from Lladro, Spode Imperial, Royal Copenhagen, and much more. Delivery available at additional cost. M.C., V., checks accepted; all sales final. *The Burrows Gallerye, 260 Grand Ave., Englewood, N.J. (201-568-0100, or call toll free 800-526-4783); Tues.-Sat. 10 a.m.-5 p.m. By car from Manhattan: Take George Washington Bridge; follow signs to Rte. 4; go approximately three miles to Grand Ave./Englewood Exit; go north for two blocks. By bus from 40th St. or 178th St. Port Authority bus terminal: to Forest Ave. and Grand Ave.; bus stop is directly across the street from Burrows. Closed 11/22; while stock lasts.*

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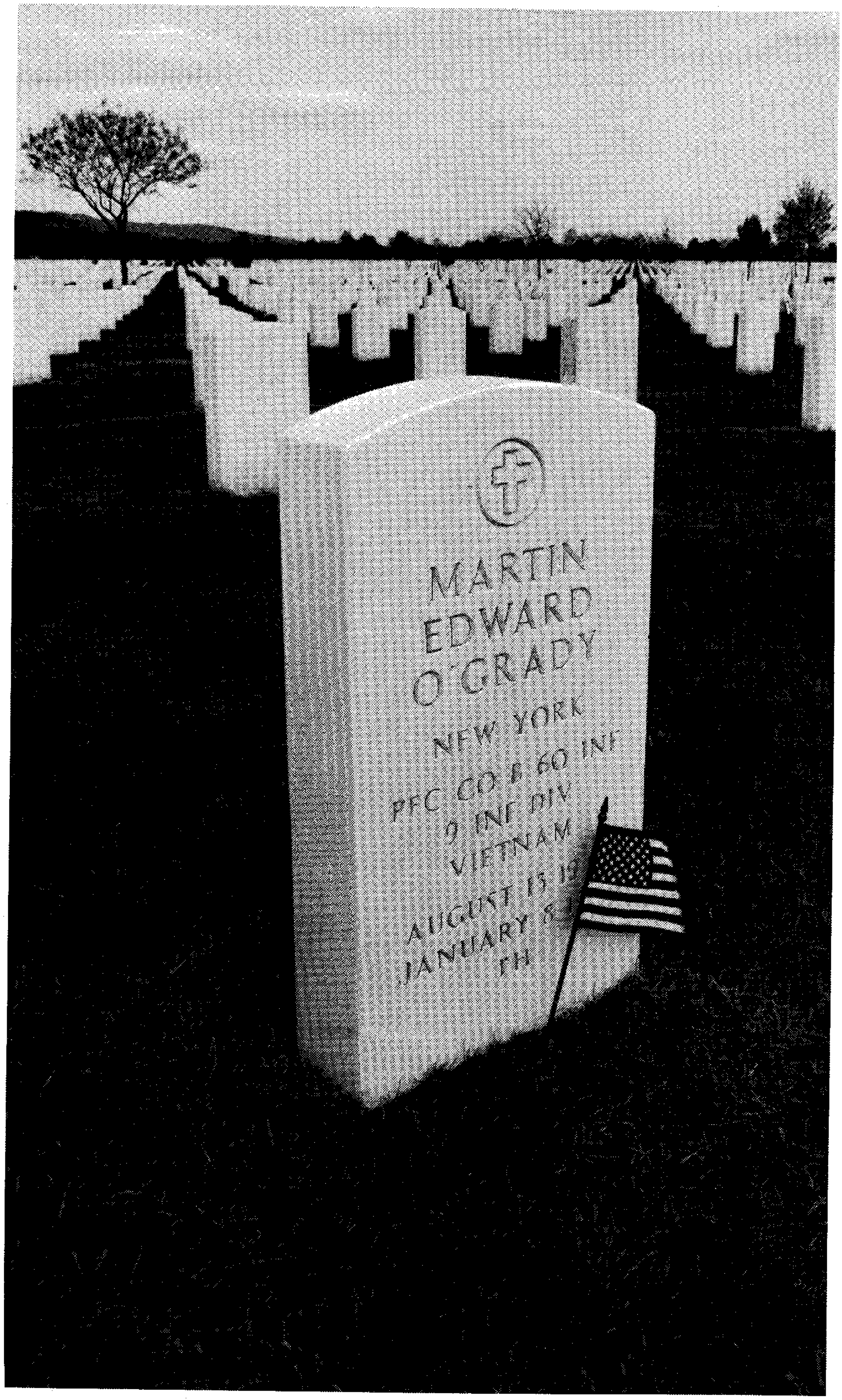
THESE KNITTED AND CROCHETED GARMENTS for women (sizes 6-16) sell for hundreds of dollars in boutiques and specialty shops. For two weeks only, these showroom samples and overstock items are available at 20 to 40 percent below wholesale. Most are made by hand, and 50 percent are one-of-a-kind. Jackets and sweaters, retail $240-$600, such as a hand-crocheted teal-gray-and-black swagger jacket, retail $550, here $250; mohair-and-wool boat-neck pullover, retail $290, here $120; black jacket with snakeskin trim and puffed sleeves, retail $290, here $120; matching pants, retail $190, here $90. Dressy sweaters and cardigans, retail $200-$600, here $100-$175; coats, retail $500-$800, here $200-$350; dresses, retail $250-$600, here $75-$200; two-piece outfits, retail $190-$240 (pants and skirts) and $240-$400 (jackets and tops), here $75-$175 and $100-$120, respectively. Also, a group of low-priced sample separates and dresses from earlier seasons, here $35-$100; and much more. Checks accepted; no credit cards; all sales final. *Mady Gerrard, Inc., 15 West 36th St., thirteenth floor (594-5010); Mon.-Fri. 11 a.m.-6 p.m.; closed 11/22; through 11/30.* ■

This shouldn't be the only kind of memorial New York has for its Vietnam vets.



For us, it was a bad dream. For them, it was all too real.

We tend to forget that.

In fact, we've been forgetting it ever since the first New York veteran came home from Vietnam.

There were no rousing speeches.

No marching bands.

No ticker-tape parades.

It was no way to treat people who, at great personal sacrifice, had served their country.

The New York Vietnam Veterans Memorial Commission, along with Mayor Koch, thinks it's time we set things right.

Time we built a monument to honor the thousands who gave their sweat, their blood, their lives. A memorial to each and every New York veteran of the Vietnam era.

Time, too, that we started citywide jobs programs—living memorials, if you will—to help the 25 percent of them who remain unemployed.

A site for the monument has been chosen—Vietnam Veterans Plaza, near Water Street. Plans for the programs are in the works. What we need now is the money.

Please, send what you can to the New York Vietnam Veterans Memorial Fund, 110 Church Street, Suite 1700A, New York, N Y 10007. A dollar. Ten dollars. Whatever.

It's hard enough for any veteran to live with the memory of war. But it's worse to think that, in the end, no one gives a damn.

It's time.
Give to the New York Vietnam Veterans Memorial Fund.

110 Church Street, Suite 1700A, New York, N Y 10007

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OUR YEAR-END DOUBLE ISSUE. FOR THOSE WHO WANT TO END THE YEAR WITH STYLE.

New York style: It's social style. Political style. Even criminal style. From the shining towers of commerce to the havens of culture and thought.

On sale December 17, *New York* Magazine's year-end double issue, "The Style of New York", takes you on a revealing journey that captures all the rhythm and glamour of the world's most dynamic city.

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THE STYLE OF NEW YORK
NEW YORK

CUE

Movies 127
Theater 138
Music & Dance 143
Art 146
Other Events 153
Radio 155
Television 156
Restaurants 161
Nightlife 170

A Complete Entertainment Guide for the Week Beginning Nov. 21.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Snowdrop Festival.* #2—*Nicaragua: No Pasaran.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23 (tent.): *The Terminator.*

5. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—Thru Nov. 19: *Pumping Iron; The Consequence.* Nov. 20: *The Sorrow and the Pity.* Nov. 21: *Les Enfants Terribles; Iphigenia.* Nov. 22: *A Special Day; Coup de Grace.* #2—Temporarily closed.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*Crimes of Passion.* #2—*Body Double.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Nov. 22: *Repo Man.*

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Nov. 20: *The Little Drummer Girl.* Opening Nov. 21: *Supergirl.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 19: *The Stranger* (1967); *The Damned.* Nov. 20: *Born Yesterday; The Marrying Kind.* Nov. 21–22: *The Roman Spring of Mrs. Stone; Summertime.* Nov. 23–24: *Ministry of Fear; The Fallen Idol.* Nov. 25: *The Wrong Man; Stage Fright.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 19: *Entre Nous; Diva.* Nov. 20–22: *El Norte; Sugar Cane Alley.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 20: *In the Realm of the Senses; Empire of Passion.* Nov. 21–22: *8½; I Vitelloni.* Nov. 23–24: *Harold and Maude; King of Hearts.* Nov. 25–27: *Terms of Endearment; The Turning Point.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*Just the Way You Are.* #2—*Country.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Swann in Love.* #2—*All of Me.* #3—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Metropolis.* #4—*The Terminator.*

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *Places in the Heart.*

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *A Soldier's Story.*

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *Oh, God! You Devil.*

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *No Small Affair.*

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Nov. 20: *Thief of Hearts.* Opening Nov. 21: *Supergirl.* #2—*The Terminator.* #3—*Just the Way You Are.*

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Places in the Heart.* #2—*A Nightmare on Elm Street.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Just the Way You Are.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Oh, God! You Devil.* #2—*Terror in the Aisles.* #3—*All of Me.* #4—*The Little Drummer Girl.* #5—*Teachers.* #6—*Ninja III: The Domination.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Night of the Comet.* #2—*The Terminator.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Firstborn.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Purple Rain.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Nov. 22: *Silent Night, Deadly Night.* Beg. Nov. 23: *Jungle Warrior.* #2—*No Small Affair.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Ghostbusters.* **EMBASSY 3**—*Thief of Hearts.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 19: *Privates on Parade; Monty Python and the Holy Grail.* Nov. 20–21: *The Warriors* (1979); *Streets of Fire.* Nov. 22–24: *Caligula.* Nov. 25–26: *Badlands; Days of Heaven.* #2—Nov. 19–20: *A Hard Day's Night; Let It Be.* Nov. 21–22: *The Wizard of Oz; The Pirate.* Nov. 23–24: *High Anxiety; Blazing Saddles; To Be or Not to Be* (1983). Nov. 25: *Fanny & Alexander.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Missing in Action.* #2—Thru Nov. 20: *Body Double.* Opening Nov. 21: *Supergirl.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Indiana Jones and the Temple of Doom.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *A Soldier's Story.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Night of the Comet.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Nov. 22: *Passione d'Amore.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Nov. 20: *American Dreamer.* Beg. Nov. 21: *Amadeus.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Nov. 21: "A Tribute to Catherine Deneuve." Nov. 19: *Hôtel des Amériques.* Nov. 20: *La Vie de Château.* Nov. 21: *A Nous Deux.* Nov. 22–27: "A Tribute to Jean-Pierre Melville." Nov. 22–24: *L'Armée des Ombres.* Nov. 25–27: *Le Cercle Rouge.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Missing in Action.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Paris, Texas.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. *All of Me.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*Body Double.* #2—*No Small Affair.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *A Soldier's Story.* **CORONET**—*Choose Me.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *The Little Drummer Girl.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *The Killing Fields.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—*Places in the Heart.* #2—832-2720. *Oh, God! You Devil.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Just the Way You Are.* #2—Thru Nov. 20: *Firstborn.* Opening Nov. 21: *Supergirl.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Opening Nov. 21: *Falling in Love.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. *Oh, God! You Devil.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *Body Double.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Nov. 20: *Silent Night, Deadly Night.* Opening Nov. 21: *Supergirl.* #2—Thru Nov. 22: *The Little Drummer Girl.* Beg. Nov. 23: *Jungle Warrior.*

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Nov. 19: *Amadeus.* Opening Nov. 21: *Falling in Love.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*A Love in Germany.* #2—*A Nos Amours.* #3—*Diary for My Children.*

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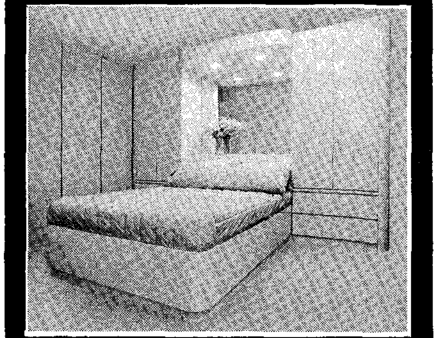

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MOVIES

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Nov. 19: *They Shall Have Music; The Turning Point.* Nov. 20–21: *Star 80; All That Jazz.* Nov. 22–24: *Adam's Rib; The Apartment.* Nov. 25–26: *Annie Hall; Zelig.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*Swann in Love.* #2—*The Brother From Another Planet.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Places in the Heart.* #2—*Just the Way You Are.* #3—Thru Nov. 20: *The Little Drummer Girl.* Opening Nov. 21: *Supergirl.* #4—*Country.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*No Small Affair.* #2—*Body Double.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 19: *Sunnyside Up; Me and My Gal.* Nov. 20: *Payday; The Whole Shootin' Match.* Nov. 21: *Dirty Dishes; The Entity.* Nov. 22: *Try and Get Me; Thieves' Highway; Riot in Cellblock 11.* Nov. 23: *Breathless* (1959); *Confidentially Yours.* Nov. 24: *Macbeth* (1971); *Throne of Blood.* Nov. 25: *Nashville; Health.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 19: *The Lacemaker; La Salamandre.* Nov. 20: *The Long Goodbye; California Split.* Nov. 21: *Taxi zum Klo; Fox and His Friends.* Nov. 22: *The Tree of Wooden Clogs.* Nov. 23–25: *Carmen; Blood Wedding.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*The Terminator.* #2—Thru Nov. 20: *A Nightmare on Elm Street.* Opening Nov. 21: *Supergirl.* #3—*Missing in Action.* #4—*Night of the Comet.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*A Nightmare on Elm Street.* #2—Thru Nov. 22: *Ninja III: The Domination; The Terminator.* Beg. Nov. 23: *Jungle Warrior.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. *Missing in Action.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Nov. 23, 8 p.m.: *The Locket* (1946) and *Shadow Play* (1959) by John Brahm. Nov. 24, 8 p.m.: "Before Mickey Mouse": early American animation. Nov. 25, 8 p.m.: *Amerika* (1972–83) by Al Razutis.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 21 at 1, 3:15, 6 & 8:30 p.m.: *Passion* (1982) by Jean-Luc Godard.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens and students $3.50. Nov. 24, 8 p.m.: *The Comic* (1969) by Carl Reiner, with Dick Van Dyke.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., thru Dec. 9: *Talking to Myself* by Taka Iimura, and *"Politics": works by various artists.*

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Nov. 23, 2 p.m.: *Flowing* (1956). Nov. 24, 2 p.m.: *When a Woman Ascends the Stairs* (1960). Nov. 25, 2 p.m.: *The Other Woman/As a Wife, As a Woman* (1961).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron: 947-5850. Adm. $3: Nov. 20, 7 p.m.: *Larry Rivers* and *American Art of the Sixties.* Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Nov. 23: *The Heritage of Martin Luther King Jr.* (1971), and *A Conversation: Rabbi Abraham J. Heschel* (1971). Beg. Nov. 25: *Kasrilevka on the Mississippi* (1955) and *A Neighbor* (1955).

THE KITCHEN—59 Wooster St. 925-3615. Free. Video Viewing Room: Thru Dec. 1, Tue.–Sat., 1 p.m.: "Spalding Gray: East and West"; 2:15 p.m.: *Personal Problems* and *There* by Ishmael Reed; 4:45 p.m.: "Mix": recent short tapes.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Nov. 24, 8 p.m.: *In Light of Sound* (1974–84) by David Hykes.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31, 1985: "A Tribute to Thames Television." Thru Jan. 31, 1985: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: "Video and Ritual." Nov. 22–Jan. 2, 1985: "A Tribute to WNET/Thirteen Television Laboratory." Films: **Theater 1:** "British Film": Nov. 19, 2:30 p.m.: *Forever England (Born for Glory)* (1935) by Walter Forde and Anthony Asquith; 6 p.m.: *Bulldog Jack (Alias Bulldog Drummond)* (1935) by Walter Forde, with Fay Wray. Nov. 20, 2:30 p.m.: (See Nov. 19, 6 p.m.); 6 p.m.: (See Nov. 19, 2:30 p.m.). Nov. 22, 2:30 p.m.: *Boys Will Be Boys* (1935) by William Beaudine. Nov. 23, 2:30 p.m.: *The Man Who Changed His Mind (The Man Who Lived Again)* (1936) by Robert Stevenson, with Boris Karloff; 6 p.m.: *Tudor Rose (Nine Days a Queen)* (1936) by Stevenson. Nov. 24, 2 p.m.: *First a Girl* (1935) by Victor Saville; 5 p.m.: *Jew Süss (Power)* (1934) by Lothar Mendes. Nov. 25, 2 p.m.: (See Nov. 23, 6 p.m.); 5 p.m.: *The Passing of the Third Floor Back* (1935) by Berthold Viertel. **Theater 2:** Nov. 19–20: "New York World Television Festival": award-winning programs from international festivals during the last year; continuous screenings, 10:30–11:15 a.m., 2–7 p.m. Nov. 22, 12 noon & 2 p.m.: "Happy Birthday, Donald Duck!": animated films from Walt Disney Productions. "Manoel de Oliveira: Portugal's Master Filmmaker": Nov. 23, 3 & 6:30 p.m.: *Nice a Propos de Jean Vigo* (1984) and *Lisboa Cultural* (1984). Nov. 24, 2:30 p.m.: *Doomed Love* (1978). Nov. 25, 2:30 p.m.: *Benilde or The Virgin Mother* (1975); 5:30 p.m.: *Francisca* (1981).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Nov. 29, 7:30 & 10 p.m.: *The Last Metro* (1980) by François Truffaut. Nov. 20, 8 p.m.: Animated films by Robert Breer; filmmaker present. Nov. 21, 7:30 & 9:15 p.m.: *Days of Heaven* (1978) by Terrence Malick. Nov. 22 at 7:30 & 10 p.m., Nov. 23–24 at 7:30 & 10:15 p.m., Nov. 25 at 2:30, 5 & 7:45 p.m.: *The Hidden Fortress* (1958) by Akira Kurosawa; Nov. 23, 7:30 p.m.: *Before the Nickelodeon* (1982) by Charles Musser; filmmaker present.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 20, 12 noon: *A Streetcar Named Desire* (1951) by Elia Kazan; 2:30 p.m.: *City of Contrasts* (1931) by Irving Browning, *District Leader* (1974) by Gary Gilson, *Simpson Street* (1979) by William Sarokin, and *Crosby Street* (1975) by Jody Saslow.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Nov. 23–25, 7 p.m.: *Contempt* (1963) by Jean-Luc Godard, with Brigitte Bardot; 9 p.m.: *Band of Outsiders* (1964) by Godard.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Dec. 2: *Machinery for the Re-Education of a Delinquent Dictator* (1983), a video installation by Doug Hall.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Night of the Comet.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 22: *The Terminator.* Beg. Nov. 23: *Missing in Action.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Missing in Action.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Terminator.* #2—*Night of the Comet.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Missing in Action.* #2—Thru Nov. 20: *A Soldier's Story.* Beg. Nov. 21: *Supergirl.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*A Soldier's Story.* #2—*Night of the Comet.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Night of the Comet.* #2—*Missing in Action.* #3—Thru Nov. 20: *A Soldier's Story.* Beg. Nov. 21: *Supergirl.* #4—Thru Nov. 22: *Oh, God! You Devil.* Beg. Nov. 23 (tent.): *Hot Moves.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Missing in Action.* #2—*Oh, God! You Devil.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *Just the Way You Are.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*No Small Affair.* #2—*A Nightmare on Elm Street.* #3—*Just the Way You Are.* #4—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #5—*A Soldier's Story.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Thief of Hearts.* #2—*Oh, God! You Devil.* #3—*A Soldier's Story.* #4—*Silent Night, Deadly Night.* #5—*No Small Affair.* #6—*Night of the Comet.* #7—*Missing in Action.* #8—*The Terminator.* #9—*A Nightmare on Elm Street.* #10—*Just the Way You Are.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*A Nightmare on Elm Street.* #2—*Just the Way You Are.* #3—Thru Nov. 20: *Night of the Comet.* Beg. Nov. 21: *A Christmas Story.* #4—*Missing in Action.* #5—Thru Nov. 22: *Oh, God! You Devil.* Beg. Nov. 23: *Hot Moves.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Terminator.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Missing in Action.* #2—*The Terminator.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Just the Way You Are.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 20: *Thief of Hearts.* Beg. Nov. 21: *A Christmas Story.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Oh, God! You Devil.* #2—*Night of the Comet.* #3—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.* #4—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

208. BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500. *A Soldier's Story.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Terminator.* #2—*A Nightmare on Elm Street.* #3—*Missing in Action.* #4—*Just the Way You Are.* #5—Thru Nov. 22: *A Soldier's Story.* Beg. Nov. 23: *Hot Moves.* #6—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—Thru Nov. 22: *Places in the Heart.* Beg. Nov. 23: *Swann in Love.* #2—*Amadeus.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #2—*Just the Way You Are.* #3—*Missing in Action.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*Just the Way You Are.* #2—*Oh, God! You Devil; Never Say Never Again.*

220. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*A Nightmare on Elm Street.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—Thru Nov. 22: *The Terminator; Silent Night, Deadly Night.* Beg. Nov. 23: *Jungle Warrior.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Places in the Heart.* #2—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #3—*Just the Way You Are.* #4—*Oh, God! You Devil.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Program unavailable.

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—*The Karate Kid.* #2—*Garbo Talks.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Nov. 22: *Silent Night, Deadly Night.* Beg. Nov. 23: *Jungle Warrior.* #2—*Missing in Action.* #3—Thru Nov. 22: *Night of the Comet.* Beg. Nov. 23: *Hot Moves.* #4—*A Soldier's Story.* #5—*A Nightmare on Elm Street.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Nov. 20: *Bachelor Party.* Beg. Nov. 21: *Kuni Lemel in Tel Aviv.*

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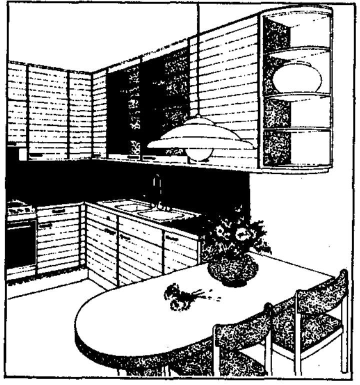

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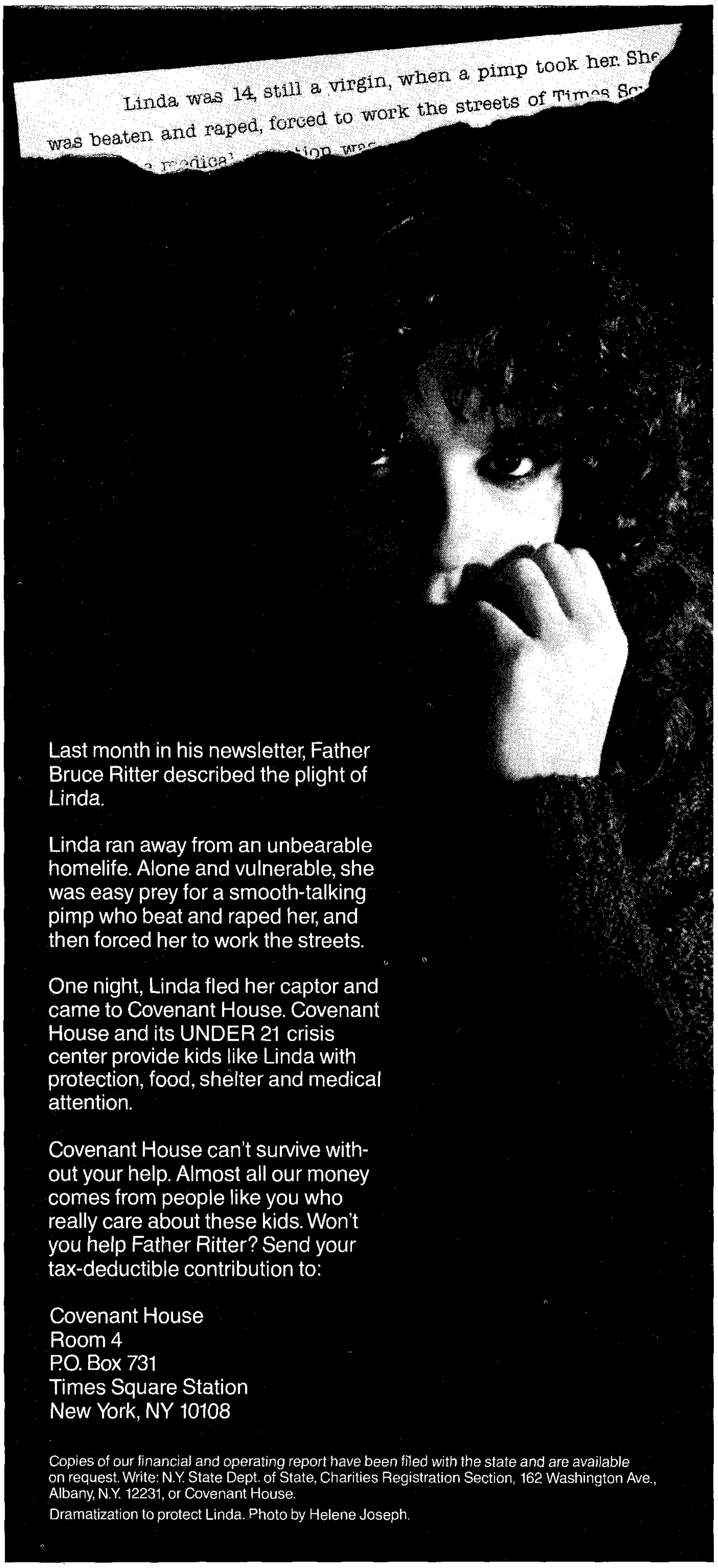
Linda was 14, still a virgin, when a pimp took her. She
was beaten and raped, forced to work the streets of Times Sq
a medical tion was

Last month in his newsletter, Father Bruce Ritter described the plight of Linda.

Linda ran away from an unbearable homelife. Alone and vulnerable, she was easy prey for a smooth-talking pimp who beat and raped her, and then forced her to work the streets.

One night, Linda fled her captor and came to Covenant House. Covenant House and its UNDER 21 crisis center provide kids like Linda with protection, food, shelter and medical attention.

Covenant House can't survive without your help. Almost all our money comes from people like you who really care about these kids. Won't you help Father Ritter? Send your tax-deductible contribution to:

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Times Square Station
New York, NY 10108

Copies of our financial and operating report have been filed with the state and are available on request. Write: N.Y. State Dept. of State, Charities Registration Section, 162 Washington Ave., Albany, N.Y. 12231, or Covenant House.

Dramatization to protect Linda. Photo by Helene Joseph.

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Nov. 22: *No Small Affair; Moscow on the Hudson.* #2—*A Soldier's Story.*

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*A Nightmare on Elm Street.* #2—Thru Nov. 20: *A Soldier's Story; The Terminator.* Beg. Nov. 21: *Supergirl.* #3—*Missing in Action.*

238. **WILLIAMSBURG-COMMODORE**—B'way at Rodney St. 384-7259. #1—*A Nightmare on Elm Street; Alone in the Dark.* #2—*Missing in Action.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—*Silent Night, Deadly Night.* #2—*Night of the Comet.*

303. **NEW DORP-HYLAN**— 351-6601. #1—*A Soldier's Story.* #2—*Missing in Action.*

304. **NEW DORP-LANE**— 351-2110. Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *A Christmas Story.*

305. **NEW DORP-RAE**— 979-0444. #1—*All of Me.* #2—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #3—Thru Nov. 20: *Body Double.*

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Hot Moves.* #2—Thru Nov. 22: *Night of the Comet.* Beg. Nov. 23: *Jungle Warrior.*

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—*Oh, God! You Devil.* #2—Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *Supergirl.*

308. **NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *Just the Way You Are.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *Supergirl.* #2—Thru Nov. 22: *Oh, God! You Devil.* Beg. Nov. 23 (tent.): *Hot Moves.* #3—*Missing in Action.* #4—*Night of the Comet.*

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Just the Way You Are.* #2—*Oh, God! You Devil.*

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—Thru Nov. 20: *The Little Drummer Girl.* Beg. Nov. 21: *Supergirl.* #4—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Nov. 22: *The Karate Kid; Christine.*

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Night of the Comet.* #2—*Amadeus.* #3—*Missing in Action.* #4—*A Nightmare on Elm Street.* #5—*The Terminator.* #6—*The Little Drummer Girl.* #7—*All of Me.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Terminator.* #2—*A Nightmare on Elm Street.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*A Nightmare on Elm Street.* #2—*No Small Affair.* #3—*The Terminator.* #4—*Just the Way You Are.* #5—*Night of the Comet.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Hot Moves.* #2—*Just the Way You Are.* #3—Thru Nov. 22: *Thief of Hearts.* Beg. Nov. 23: *Jungle Warrior.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*Oh, God! You Devil.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #3—*A Soldier's Story.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Missing in Action.* #2—*Night of the Comet.* #3—*The Terminator.* #4—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*A Soldier's Story.* #2—*Country.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Nov. 22: *Crimes of Passion.* #2—*The Karate Kid.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Night of the Comet.* #2—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Just the Way You Are.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*A Soldier's Story.* #2—*Missing in Action.* #3—*Oh, God! You Devil.* #4—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*No Small Affair.* #2—*Missing in Action.* #3—*A Soldier's Story.* #4—*The Terminator.* #5—*Silent Night, Deadly Night.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Nov. 20: *Firstborn.* Beg. Nov. 21: *Supergirl.* #2—*Places in the Heart.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. Thru Nov. 20: *A Nightmare on Elm Street.* Beg. Nov. 21: *Supergirl.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*A Soldier's Story.* #2—*The Terminator.* #3—*Just the Way You Are.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*A Nightmare on Elm Street.* #2—*Oh, God! You Devil.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 22: *No Small Affair.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #3—*Missing in Action.*

433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. *Missing in Action; Terror in the Aisles.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 20: *The Karate Kid.* Beg. Nov. 21: *All of Me; The Karate Kid.*

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 22: *Repo Man; The Last Starfighter.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Oh, God! You Devil.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 22: *Irreconcilable Differences; Cannonball Run II.* Beg. Nov. 23: *All of Me; Cloak and Dagger.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Karate Kid.* #2—*Ghostbusters.* #3—*Terror in the Aisles.*

445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 20: *All of Me.* Beg. Nov. 21: *Supergirl.* #2—*A Soldier's Story; No Small Affair.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*No Small Affair.* #2—*Just the Way You Are.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Missing in Action.* #2—Thru Nov. 20: *A Soldier's Story.* Beg. Nov. 21: *Supergirl.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 22: *All of Me; Cloak and Dagger.* Beg. Nov. 23 (tent.): *The Karate Kid.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Soldier's Story.* #2—*The Terminator.*

501. BALDWIN-RKO— 223-9230. Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.*

502. BELLEROSE-RKO— 775-1351. Thru Nov. 20: *Bachelor Party.* Beg. Nov. 21: *Revenge of the Nerds.*

504. BELLMORE-MOVIES— 785-4486. *The Karate Kid.*

505. BELLMORE-PLAYHOUSE— 783-0088. #1—*All of Me.* #2—Thru Nov. 20: *Teachers.* Beg. Nov. 21: *Thief of Hearts.*

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Nov. 20: *Body Double.* Beg. Nov. 21: *The Muppets Take Manhattan.* #2—Thru Nov. 20: *Terror in the Aisles.* Beg. Nov. 21: *Places in the Heart.* #3—*The Karate Kid.* #4—Thru Nov. 20: *Annie.* Beg. Nov. 21: *No Small Affair.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*Night of the Comet.* #2—*Oh, God! You Devil.* #3—*A Soldier's Story.* #4—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

514. ELMONT-ARGO— 437-0356. Program unavailable.

517. FLORAL PARK-RKO FLORAL— 352-2280. *Oh, God! You Devil.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Nov. 20: *A Nightmare on Elm Street.* Beg. Nov. 21: *Places in the Heart.* #2—*Just the Way You Are.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Oh, God! You Devil.* #2—*Night of the Comet.* #3—*A Nightmare on Elm Street.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *A Soldier's Story.*

523. GREAT NECK-SQUIRE— 466-2020. #1—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.* #2—*Oh, God! You Devil.* #3—*Missing in Action.*

524. HEWLETT-RKO— 791-6768. Thru Nov. 20: *Bachelor Party.* Beg. Nov. 21: *Revenge of the Nerds.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*Missing in Action.* #2—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Hot Moves.*

528. HICKSVILLE-MID-PLAZA— 433-2400. **NORTH**—*A Soldier's Story.* **SOUTH**—Closed.

529. LAWRENCE-RKO— 371-0203. #1—Thru Nov. 22: *Firstborn.* Beg. Nov. 23: *Jungle Warrior.* #2—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Hot Moves.* #3—*A Soldier's Story.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Nov. 20: *Ghostbusters.* Beg. Nov. 21: *The Karate Kid.* #2—*All of Me.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*The Terminator.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *A Christmas Story.* #4—Thru Nov. 20: *Thief of Hearts.* Beg. Nov. 21: *Falling in Love.* #5—*Just the Way You Are.* #6—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

532. LONG BEACH-LIDO— 432-0056. Thru Nov. 22: *The Karate Kid; The Big Chill.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—Thru Nov. 20: *Amadeus.* Beg. Nov. 21: *Supergirl.* #2—*No Small Affair.* #3—*Places in the Heart.* #4—Thru Nov. 22: *Missing in Action.* Beg. Nov. 23: *Hot Moves.*

534. LYNBROOK-STUDIO ONE— 599-1444. *Swann in Love.*

535. MALVERNE-TWIN— 599-6966. #1—*The Karate Kid.* #2—*All of Me.*

536. MANHASSET-MANHASSET— 627-7887. #1—*All of Me.* #2—*Night of the Comet.* #3—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

537. MANHASSET-RKO CINEMA— 627-1300. *Swann in Love.*

540. MASSAPEQUA-PEQUA— 799-6464. Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Oh, God! You Devil.* #2—*The Terminator.* #3—*A Soldier's Story.* #4—*All of Me.* #5—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Indiana Jones and the Temple of Doom.* #6—Thru Nov. 20: *Firstborn.* Beg. Nov. 21: *Supergirl.* #7—*Night of the Comet.* #8—Thru Nov. 22: *Body Double.* Beg. Nov. 23: *No Small Affair.* #9—*Places in the Heart.*

543. MERRICK-HOLIDAY PARK— 546-1271. #1—*Just the Way You Are.* #2—*Oh, God! You Devil.*

544. MERRICK-MALL— 523-4424. *No Small Affair.*

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*No Small Affair.* #2—*The Terminator.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *All of Me.* #2—*The Karate Kid.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Nov. 22: *The Karate Kid.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*A Soldier's Story.* #2—Thru Nov. 22: *The Terminator.* Beg. Nov. 23: *Country.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *The Little Drummer Girl.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Jungle Warrior.* #2—*Just the Way You Are.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Terminator.* #2—Thru Nov. 22: *The Little Drummer Girl.* Beg. Nov. 23: *Country.* #3—*Amadeus.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *Oh, God! You Devil.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Night of the Comet.* #2—*Just the Way You Are.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Soldier's Story.* #2—*Just the Way You Are.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Places in the Heart.* #2—Thru Nov. 22: *Missing in Action.* Beg. Nov. 23: *Night of the Comet.* #3—*Oh, God! You Devil.*

562. SYOSSET-UA CINEMA 150— 364-0700. Thru Nov. 20: *Night of the Comet.* Beg. Nov. 21: *Supergirl.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*Places in the Heart.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #3—*No Small Affair.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*A Nightmare on Elm Street.* #2—*Teachers.* #3—*Thief of Hearts.* #4—*All of Me.* #5—*A Soldier's Story.* #6—*Oh, God! You Devil.* #7—*Just the Way You Are.* #8—*Night of the Comet.* #9—*The Terminator.* #10—*Missing in Action.* #11—*Body Double.*

571. WANTAGH-RKO— 781-6969. *Missing in Action.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—Thru Nov. 22: *Silent Night, Deadly Night.* Beg. Nov. 23: *Hot Moves.* #2—*Night of the Comet.* #3—Thru Nov. 20: *Oh, God! You Devil.* Beg. Nov. 21: *Supergirl.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Nov. 22: *Irreconcilable Differences.* Nov. 24–25: *Prince Igor.* #2—Thru Nov. 22: *Repo Man.*

Suffolk County

602. BABYLON-RKO— 669-0700. #1—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Jungle Warrior.* #2—*A Soldier's Story.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*No Small Affair.* #2—*Terror in the Aisles.* #3—*Missing in Action.*

604. BAY SHORE-CINEMA— 665-1722. *Night of the Comet.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Just the Way You Are.* #2—*Oh, God! You Devil.*

608. BAY SHORE-SUNRISE DRIVE-IN— 665-1111. #1—Tent.: *The Terminator; Cheech & Chong's the Corsican Brothers.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Tent.: *The Karate Kid.*

612. CENTER MORICHES-CENTER— 878-2100. *The Karate Kid.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Just the Way You Are.* #2—*Silent Night, Deadly Night.* #3—*No Small Affair.* #4—*Teachers.* #5—*Night of the Comet.* #6—*A Nightmare on Elm Street.* #7—*The Terminator.* #8—*Oh, God! You Devil.* #9—*All of Me.* #10—*Missing in Action.*

617. COMMACK-RKO— 499-4545. #1—*A Soldier's Story.* #2—*Places in the Heart.*

621. CORAM-PINE— 698-6442. #1—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #2—*A Nightmare on Elm Street.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Oh, God! You Devil.* #2—Tent.: *The Terminator.* #3—*Night of the Comet.* #4—*Places in the Heart.* #5—Thru Nov. 20: *All of Me.* Beg. Nov. 21: *Supergirl.*

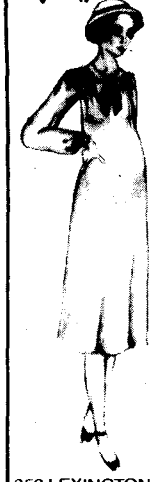
627. EAST SETAUKET-RKO FOX— 473-2400. Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.*

628. ELWOOD-ELWOOD— 499-7800. #1—*No Small Affair.* #2—*Just the Way You Are.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.* #2—Tent.: *Ghostbusters.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*A Soldier's Story.* #2—*Just the Way You Are.* #3—*A Nightmare on Elm Street.* #4—Thru Nov. 22: *Night of the Comet.* Beg. Nov. 23: *Jungle Warrior.*

MANOLA
MATERNITY



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MOVIES

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. Thru Nov. 22: *Oh, God! You Devil.* Beg. Nov. 23: *Hot Moves.*

634. **HUNTINGTON-RKO YORK—** 421-3911. Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.*

635. **ISLIP-ISLIP—** 581-5200. #1—*Missing in Action.* #2—Thru Nov. 20: *A Soldier's Story.* Beg. Nov. 21: *Supergirl.* #3—*Places in the Heart.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. *A Soldier's Story.*

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Nov. 22: *All of Me.*

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Nov. 22: *Ghostbusters.* Beg. Nov. 23 (tent.): *The Karate Kid.*

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—*Places in the Heart.* #2—Thru Nov. 20: *Oh, God! You Devil.* Beg. Nov. 21: *Supergirl.* #3—*Just the Way You Are.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. *Oh, God! You Devil.* **OUTDOOR—**Tent.: *Missing in Action; Exterminator 2.*

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *All of Me.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Nov. 22: *All of Me.* Beg. Nov. 23 (tent.): *The Karate Kid.*

648. **PATCHOGUE-PATCHOGUE—** 475-0601. #1—*Oh, God! You Devil.* #2—*Night of the Comet.* #3—*Silent Night, Deadly Night.*

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—*A Soldier's Story.* #2—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Jungle Warrior.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. *The Terminator.* **OUTDOOR—**Tent.: *Body Double; Crimes of Passion.*

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.* #2—*Missing in Action.*

653. **PORT JEFFERSON-MINI EAST—** 928-6555. *Missing in Action.* **WEST—***Oh, God! You Devil.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Nov. 20: *Bachelor Party.* Beg. Nov. 21: *Revenge of the Nerds.*

655. **RIVERHEAD-SUFFOLK—** 727-3133. Thru Nov. 22: *All of Me.*

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Nov. 22: *Last Night at the Alamo.* Beg. Nov. 23: *The Brother From Another Planet.*

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—*Just the Way You Are.* #2—Thru Nov. 22: *Irreconcilable Differences.* #3—Thru Nov. 22: *No Small Affair.*

660. **SHIRLEY-TWIN—** 281-4466. #1—*The Karate Kid.* #2—Thru Nov. 22: *Ghostbusters.* Beg. Nov. 23: *All of Me.*

662. **SMITHTOWN-SMITHTOWN—** 265-1551. *Night of the Comet.*

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—Thru Nov. 22: *No Small Affair.* #2—*A Soldier's Story.* #3—*Just the Way You Are.*

664. **STONY BROOK-LOEWS—** 751-2300. #1—*The Terminator.* #2—*Just the Way You Are.* #3—*A Nightmare on Elm Street.*

666. **WEST ISLIP-TWIN—** 669-2626. #1—*All of Me.* #2—*The Karate Kid.*

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—Thru Nov. 22: *No Small Affair.* #2—*A Soldier's Story.*

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. *Missing in Action.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.* #2—*Amadeus.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Missing in Action.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*A Soldier's Story.* #2—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21 (tent.): *Supergirl.* #3—*Night of the Comet.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—*Places in the Heart.* #2—Thru Nov. 20: *The Brother From Another Planet.* Beg. Nov. 21: *Supergirl.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru. Nov. 20: *Another Country.* Nov. 21–23: *Liquid Sky; Ciao! Manhattan.* Nov. 24, 26–27: *The Ballad of Narayama.*

708. **HARTSDALE-CINEMA—** 428-2200. #1—Thru Nov. 22: *Body Double.* #2—*A Soldier's Story.* #3—*Oh, God! You Devil.* #4—Thru Nov. 22: *A Nightmare on Elm Street.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. *A Soldier's Story.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #2—*Oh, God! You Devil.* #3—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.* #4—*Missing in Action.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23 (tent.): *The Little Drummer Girl.* #2—*A Soldier's Story.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. Thru Nov. 22: *The Karate Kid.* Beg. Nov. 23: *All of Me.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*A Soldier's Story.* #2—*Oh, God! You Devil; No Small Affair.* #3—*Just the Way You Are.* #4—Thru Nov. 22: *The Terminator.* Beg. Nov. 23: *Hot Moves.* #5—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #6—*Night of the Comet.* #7—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Jungle Warrior.*

715. **NEW ROCHELLE-TOWN—** 632-4000. *Missing in Action.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—Thru Nov. 20: *Oh, God! You Devil.* Beg. Nov. 21: *Supergirl.* #2—Temporarily closed.

717. **PEEKSKILL-BEACH—** 737-6262. #1—*No Small Affair.* #2—*Night of the Comet.* #3—*Just the Way You Are.* #4—*The Terminator.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—*A Soldier's Story.* #2—Thru Nov. 22: *A Nightmare on Elm Street.* #3—*Oh, God! You Devil.* #4—*Missing in Action.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Nov. 22: *The Karate Kid.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—*Just the Way You Are.* #2—*Country.*

722. **RYE-RYE RIDGE—** 939-8177. #1—*Just the Way You Are.* #2—*Night of the Comet.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *Bizet's Carmen.*

724. **SCARSDALE-PLAZA—** 725-0078. Thru Nov. 22: *All of Me.* Beg. Nov. 23: *The Karate Kid.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—*Night of the Comet.* #2—*The Terminator.*

728. **WHITE PLAINS-UA CINEMA—** 946-2820. *Missing in Action.*

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—*Just the Way You Are.* #2—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *A Christmas Story.*

731. **YONKERS-KENT—** 237-3440. #1—*Night of the Comet.* #2—Thru Nov. 22: *The Karate Kid.* Beg. Nov. 23 (tent.): *Missing in Action.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*Missing in Action.* #2—*Amadeus.* #3—*Oh, God! You Devil.* #4—*A Nightmare on Elm Street.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*Places in the Heart.* #2—Thru Nov. 20: *All of Me.* Beg. Nov. 21: *Supergirl.*

Rockland County

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. *Night of the Comet.*

745. **NANUET-THE MOVIES—** 623-0211. #1—*A Nightmare on Elm Street.* #2—*A Soldier's Story.* #3—*Just the Way You Are.* #4—*The Terminator.* #5—*Places in the Heart.* #6—*No Small Affair.*

746. **NEW CITY-TOWN—** 634-5100. #1—*Just the Way You Are.* #2—*Silent Night, Deadly Night.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Oh, God! You Devil.* #2—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21 (tent.): *Supergirl.*

748. NYACK-CINEMA EAST— 358-6631. *All of Me.*

751. PEARL RIVER-CENTRAL— 735-2530. Thru Nov. 20: *Firstborn.* Beg. Nov. 21: *Indiana Jones and the Temple of Doom.*

752. PEARL RIVER-PEARL RIVER— 735-6500. Thru Nov. 20: *Revenge of the Nerds.* Beg. Nov. 21: *A Christmas Story.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Amadeus.*

755. SPRING VALLEY-PIX— 425-6902. #1—*A Soldier's Story.* #2—*Missing in Action.*

756. STONY POINT-9 W CINEMA— 942-0303. *Missing in Action.*

757. SUFFERN-LAFAYETTE— 357-6030. *Country.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *A Christmas Story.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—Thru Nov. 22: *Night of the Comet.* Beg. Nov. 23: *Hot Moves.* #2—Thru Nov. 22: *A Nightmare on Elm Street; The Terminator.* Beg. Nov. 23: *Jungle Warrior.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Body Double.* #2—*Country.*

774. DANBURY-CINE— 743-2200. #1—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Falling in Love.* #2—*Oh, God! You Devil.* #3—*Amadeus.*

775. DANBURY-CINEMA— 748-2923. #1—*A Soldier's Story.* #2—*Just the Way You Are.*

777. DANBURY-PALACE— 748-7496. #1—*Night of the Comet.* #2—*Missing in Action.* #3—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Soldier's Story.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—Thru Nov. 20: *Oh, God! You Devil.* Beg. Nov. 21: *Supergirl.* #2—*Just the Way You Are.*

780. FAIRFIELD-COUNTY— 334-1411. *Silent Night, Deadly Night.*

781. GREENWICH-CINEMA— 869-6030. #1—*Country.* #2—*Body Double.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Soldier's Story.* #2—*Amadeus.* #3—Thru Nov. 20: *Swann in Love.* Beg. Nov. 21: *Falling in Love.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. Thru Nov. 20: *Oh, God! You Devil.* Beg. Nov. 21: *Supergirl.*

784. NORWALK-CINEMA— 838-4504. #1—*Just the Way You Are.* #2—Thru Nov. 20: *Missing in Action.* Beg. Nov. 21: *Supergirl.*

785. NORWALK-NORWALK— 866-9202. *Silent Night, Deadly Night.*

788. SOUTH NORWALK-SONO— 866-9202. Thru. Nov. 20: *Erendira.* Nov. 21-27: *Another Country.* Nov. 21, 23-25: *Wild Style.*

789. SPRINGDALE-STATE— 325-0250. Thru Nov. 20: *The Woman in Red.* Beg. Nov. 21: *All of Me.*

790. STAMFORD-AVON— 324-9205. #1—*Night of the Comet.* #2—*A Nightmare on Elm Street.*

791. STAMFORD-CINEMA— 324-3100. #1—Thru Nov. 22: *No Small Affair.* #2—*Oh, God! You Devil.* #3—*Just the Way You Are.*

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Nov. 22: *Repo Man.* #2—Thru Nov. 22: *The Little Drummer Girl.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*Missing in Action.* #2—Thru Nov. 20: *The Terminator.* Beg. Nov. 21: *Supergirl.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #2—*Oh, God! You Devil.* #3—*Just the Way You Are.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *Amadeus.* #4—226-6666. *Country.*

796. WESTPORT-POST— 227-0500. Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Falling in Love.*

798. WILTON-CINEMA— 762-5678. *Oh, God! You Devil.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Silent Night, Deadly Night.* #2—*Oh, God! You Devil.* #3—*Night of the Comet.*

801. HARRISON-WARNER— 482-8550. #1—*A Nightmare on Elm Street.* #2—*The Terminator.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Nov. 22: *Oh, God! You Devil.* #2—Thru Nov. 22: *Just the Way You Are.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*A Nightmare on Elm Street.* #2—*The Karate Kid.* #3—*The Terminator.*

805. JERSEY CITY-STATE— 653-5200. #1—*Missing in Action.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.* #3—Thru Nov. 22: *A Soldier's Story.* Beg. Nov. 23: *Hot Moves.* #4—*Night of the Comet.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Missing in Action.* #2—*Night of the Comet.* #3—*Silent Night, Deadly Night.* #4—*Oh, God! You Devil.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*A Nightmare on Elm Street.* #2—*Just the Way You Are.* #3—*The Terminator.* #4—*No Small Affair.* #5—*A Soldier's Story.* #6—*All of Me.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Nov. 22: *Body Double; Against All Odds.* Beg. Nov. 23: *All of Me; Scarface* (1983).

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Soldier's Story.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—Thru Nov. 22: *Oh, God! You Devil.* Beg. Nov. 23: *Jungle Warrior.* #2—Thru Nov. 22: *A Nightmare on Elm Street.* Beg. Nov. 23: *Hot Moves.*

813. CEDAR GROVE-CINEMA 23— 239-1462. *Night of the Comet.*

817. LIVINGSTON-COLONY— 992-0800. Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Soldier's Story.*

819. MILLBURN-RKO— 376-0800. #1—*Just the Way You Are.* #2—*A Nightmare on Elm Street.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Missing in Action.* #2—*Just the Way You Are.* #3—*Swann in Love.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*Silent Night, Deadly Night.* #2—*The Terminator.* #3—*Purple Rain.*

823. NEWARK-DRIVE-IN— 344-2800. Blue—*Night of the Comet.* Red—*Missing in Action.* Green—*A Nightmare on Elm Street.*

825. NUTLEY-FRANKLIN— 667-1777. #1—Thru Nov. 20: *Missing in Action.* Beg. Nov. 21: *Supergirl.* #2—*Night of the Comet.* #3—*Just the Way You Are.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Places in the Heart.* #2—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #3—Thru Nov. 22: *Amadeus.* Beg. Nov. 23 (tent.): *Hot Moves.*

828. VERONA-VERONA— 239-0880. *A Soldier's Story.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Oh, God! You Devil.* #2—Thru Nov. 22: *Firstborn.* #3—Thru Nov. 22: *No Small Affair.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Nov. 22: *Ghostbusters.*

841. CRANFORD-RKO— 276-9120. #1—*Just the Way You Are.* #2—*Silent Night, Deadly Night.*

842. ELIZABETH-ELMORA— 352-3483. *No Small Affair.*

846. LINDEN-TWIN— 925-9787. #1—*Missing in Action.* #2—Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21 (tent.): *Supergirl.*

848. ROSELLE PARK-PARK— 245-0358. *The Karate Kid.*

849. SUMMIT-STRAND— 273-3900. Thru Nov. 22: *Places in the Heart.*

851. UNION-FIVE POINTS— 964-3466. *Oh, God! You Devil.*

852. UNION-LOST PICTURE SHOW— 964-4497. *Swann in Love.*

854. UNION-RKO— 686-4373. #1—*A Soldier's Story.* #2—*Night of the Comet.*

857. WESTFIELD-RIALTO— 232-1288. #1—Thru Nov. 20: *No Small Affair.* Beg. Nov. 21: *Supergirl.* #2—*Places in the Heart.* #3—*Missing in Action.*

858. WESTFIELD-TWIN— 654-4720. #1—*Amadeus.* #2—*The Terminator.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *A Nightmare on Elm Street; The Karate Kid.*

861. CLOSTER-CLOSTER— 768-8800. Thru Nov. 20: *Silent Night, Deadly Night.* Beg. Nov. 21: *Supergirl.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*A Nightmare on Elm Street.* #2—*The Terminator.* #3—*Night of the Comet.* #4—*Just the Way You Are.*

863. EMERSON-TOWN— 261-1000. *A Soldier's Story.*

864. FAIR LAWN-HYWAY— 796-1717. #1—*Night of the Comet.* #2—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Missing in Action.* #2—*Silent Night, Deadly Night.*

867. FORT LEE-LINWOOD— 944-6900. #1—*Oh, God! You Devil.* #2—Thru Nov. 22: *No Small Affair.* Beg. Nov. 23: *Hot Moves.*

868. FORT LEE-SHARON— 224-0202. *A Soldier's Story.*

873. OAKLAND-TWIN— 337-4478. #1—*A Soldier's Story.* #2—*Oh, God! You Devil.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*The Karate Kid.* #2—Thru Nov. 20: *All of Me.* Beg. Nov. 21: *Country.*

875. PARAMUS-BERGEN MALL— 845-4449. *Amadeus.*

876. PARAMUS-CINEMA 35— 845-5070. *All of Me.*

877. PARAMUS-DRIVE-IN— 368-1440. Thru Nov. 22: *The Karate Kid; Sheena.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*A Nightmare on Elm Street.* #2—*Swann in Love.* #3—*The Little Drummer Girl.* #4—*Thief of Hearts.* #5—*A Soldier's Story.* #6—*Just the Way You Are.* #7—Thru Nov. 22: *Firstborn.* Beg. Nov. 23: *Hot Moves.* #8—*Crimes of Passion.* #9—Thru Nov. 20: *Places in the Heart.* Beg. Nov. 21: *Supergirl.* #10—*Country.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—Thru Nov. 22: *Silent Night, Deadly Night.* Beg. Nov. 23: *Jungle Warrior.* #2—*Oh, God! You Devil.* #3—*The Terminator.*

880. RAMSEY-CINEMA— 825-2090. *Just the Way You Are.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Nov. 21: *The Terminator.* Beg. Nov. 22: *Gremlins.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*A Soldier's Story.* #2—*A Nightmare on Elm Street.* #3—Thru Nov. 22: *The Little Drummer Girl.* Beg. Nov. 23: *Hot Moves.* #4—Thru Nov. 22: *Firstborn.* Beg. Nov. 23: *Jungle Warrior.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Nov. 19-22: *Notorious.* Nov. 23-25: *The Caine Mutiny.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Nov. 22: *All of Me.* #2—Thru Nov. 20: *Irreconcilable Differences.* Beg. Nov. 21: *Country.*

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Nov. 22: *No Small Affair.* #2—Thru Nov. 22: *Teachers.* #3—*The Karate Kid.*

887. TENAFLY-BERGEN— 567-0004. Thru Nov. 22: *Just the Way You Are.* Beg. Nov. 23 (tent.): *The Man Who Knew Too Much* (1956).

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. *Night of the Comet.*

889. WESTWOOD-PASCACK— 664-3200. *Oh, God! You Devil.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York's* critic.

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 86

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. (Sept. 24, 1984) PG. 16, 32, 57, 305, 407, 436, 442, 447, 451, 505, 530, 535, 536, 541, 547, 567, 616, 625, 638, 643, 644, 655, 660, 666, 712, 724, 735, 748, 789, 807, 809, 874, 876, 885

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 48, 85, 211, 407, 533, 554, 700, 732, 754, 774, 782, 795, 827, 858, 875

AMERICAN DREAMER—(1hr. 45m., '84) A feeble romantic comedy about a bored American housewife (JoBeth Williams) finding love and adventure in Paris. The movie seems like a fifties retread, but Williams has such a good time romping through her costume changes that one forgets the dum-dum plot and enjoys the picture instead as the story of an earnest actress learning to take it easy and horse around. With Tom Conti drooping his eyelids, and Giancarlo Giannini. Dir. Rick Rosenthal. (Nov. 19, 1984) PG. 48

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 723

★ **BODY DOUBLE**—(1hr. 54m., '84) Brian De Palma's cynical and brazenly artificial thriller doesn't always make sense, but it's funny and exciting. The plot is nonsense—an excuse for a series of set-pieces. The hero is an out-of-work actor (Craig Wasson) who spies on a beautiful woman caressing herself behind open windows every night. When she is menaced by a grotesque-looking American Indian, the actor is in the bizarre position of being both voyeur and would-be savior. When he begins following her around, De Palma works in that sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. The gliding movements which bind the characters together in single shots are not a virtuoso trick; the way these people are physically connected is the key to the film's meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The film features some outlandish violence, too preposterous to be taken seriously by anyone but the most literal-minded, and a delightful performance by Melanie Griffith as a sweet-voiced porn actress. (Nov. 5, 1984) R. 6, 41, 58, 82, 93, 305, 511, 541, 567, 650, 708, 773, 781, 809

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90, 657, 705

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 60

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange is so strong that she's not much of anything else. With Wilford Brimley and Matt Clark. (Oct. 15, 1984) PG. 14, 71, 414, 550, 554, 721, 757, 773, 781, 795, 874, 878

CRIMES OF PASSION—(1hr. 42m., '84) Preposterous sex-and-repression *farrago* written by Barry Sandler and directed by Ken Russell. By day, Kathleen Turner is a workaholic fashion designer in gray suits and ties, her hair worn short and brushed to the side in the style of a Berlin lesbian of 1930. At night, however, she steps into a telephone booth and out comes . . . China Blue, hooker *extraordinaire*. This part-time floozy, it turns out, is a martyr to sexual repression. Lonely and hung-up men may find solace in her arms, but she's never been sexually happy herself. Not, that is, until she meets an unhappily married jock (John Laughlin) who makes deep, passionate Lawrentian love to her. Quite a prince, this guy. He's well built, and he Really Cares. Tony Perkins is also on hand as a sex-obsessed mad priest who clutches a gigantic dildo and spies on Turner through a keyhole. He talks at such a clip that Russell could have been holding a gun to his head—the only recognizable words are the familiar four-letter ones. Russell might have got by with this nonsense if he had some visual abilities, but he doesn't, and the film is both lurid and boring. (Nov. 19, 1984) R. 6, 416, 650, 878

DIARY FOR MY CHILDREN—(1hr. 46m., '84) In Hungarian, Eng. subtitles. A young woman, having returned to her native Hungary after World War II and her parents' death, rebels against her guardian, a rigid Communist official, and the repression of Stalinist rule. With Zsuzsa Czinkóczi and Jan Nowicki. Dir. Márta Mészáros. 86

FALLING IN LOVE—(1hr. 46m., '84) The story of a married man and a married woman who commute by train from Westchester to New York and fall in love. With Meryl Streep, Robert De Niro, Harvey Keitel, Dianne Wiest. Dir. Ulu Grosbard. PG-13. 74, 85, 531, 774, 782, 796

FIRSTBORN—(1hr. 40m., '84) A divorced woman is saved from a destructive relationship with a man by the efforts of her young sons. With Teri Garr, Peter Weller, Christopher Collet, Sarah Jessica Parker, Corey Haim. Dir. Michael Apted. PG-13. 35, 72, 423, 529, 541, 751, 830, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

JUST THE WAY YOU ARE—(1hr. 35m., '84) A gifted young flute player with a physical handicap that interferes with her love life finds that her reach can exceed her grasp. With Kristy McNichol, Michael Ontkean, Kaki Hunter, André Dussollier, Catherine Salviat, Robert Carradine. Dir. Edouard Molinaro. PG. 14, 24, 31, 72, 92, 113, 114, 118, 201, 205, 210, 212, 213, 225, 308, 402, 410, 411, 419, 426, 448, 518, 531, 543, 552, 558, 559, 567, 606, 616, 628, 632, 640, 658, 663, 664, 714, 717, 721, 722, 730, 745, 746, 775, 779, 784, 791, 794, 803, 807, 819, 821, 825, 841, 862, 878, 880, 887

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. (July 23, 1984) PG. 231, 406, 416, 436, 443, 451, 504, 511, 530, 532, 535, 547, 548, 609, 612, 639, 644, 660, 666, 712, 720, 724, 731, 804, 848, 860, 874, 877, 886

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 62

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity, against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. But the filmmakers lay their cards faceup on the table—they explain everything instead of inducing us slowly, as le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent, and Yorgo Voyagis, as the spy who mesmerizes Charlie, is handsome but stiff. (Oct. 29, 1984) R. 9, 32, 61, 62, 83, 92, 403, 407, 551, 554, 711, 792, 878, 883

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. Set in a German village during World War II, the story of a clandestine love affair between a local shopkeeper and a Polish prisoner of war. With Hanna Schygulla, Piotr Lysak, Armin Mueller-Stahl, Elisabeth Trissenaar, Bernhard Wicki. Dir. Andrzej Wajda. R. 86

MISSING IN ACTION—(1hr. 34m., '84) Chuck Norris stars as a Vietnam War POW who decides to take matters into his own hands when his claim that the MIA's are still imprisoned in North Vietnam is ignored. With M. Emmet Walsh, Lenore Kasdorf, James Hong. Dir. Joseph Zito. R. 41, 54, 97, 99, 100, 102, 104, 109, 111, 118, 201, 203, 210, 212, 220, 234, 237, 238, 303, 401, 407, 413, 420, 422, 428, 433, 450, 523, 526, 533, 561, 567, 571, 603, 616, 635, 642, 651, 653, 668, 701, 710, 715, 719, 728, 731, 732, 755, 756, 777, 784, 793, 805, 806, 821, 823, 825, 846, 857, 866

NICARAGUA: NO PASARAN—(1hr. 14m., '84) A documentary about the Nicaraguan revolution and the nation's struggle to survive in the face of massive U.S. economic and military pressure. Dir. David Bradbury. 2

NIGHT OF THE COMET—(1hr. 40m., '84) In this science-fiction comedy, the last survivors on earth set out to begin a new civilization in a Los Angeles populated by cannibalistic zombies and demented underground scientists. With Robert Beltran, Katherine Mary Stewart, Kelli Maroney, Mary Woronov, Sharon Farrell, Geoffrey Lewis. Dir. Thom Eberhardt. PG-13. 33, 46, 97, 100, 103, 105, 109, 118, 201, 206, 234, 300, 306, 401, 407, 410, 413, 418, 512, 519, 536, 541, 558, 561, 562, 567, 573, 604, 616, 625, 632, 648, 662, 702, 714, 717, 722, 727, 731, 744, 772, 777, 790, 800, 805, 806, 813, 823, 825, 854, 862, 864, 888

NIGHTMARE ON ELM STREET, A—(1hr. 31m., '84) A terrifying nightmare about a madman, shared by four small-town teenagers, begins to cross the border between their dreams and reality. With John Saxon, Ronee Blakley, Heather Langenkamp. Written and directed by Wes Craven. R. 4, 16, 30, 80, 97, 98, 100, 114, 118, 201, 205, 210, 220, 223, 234, 237, 238, 306, 407, 408, 410, 411, 424, 427, 518, 519, 529, 531, 552, 567, 602, 616, 621, 632, 649, 664, 708, 714, 719, 732, 733, 745, 772, 790, 801, 804, 807, 811, 819, 823, 860, 862, 878, 883

NO SMALL AFFAIR—(1hr. 42m., '84) A romantic comedy about a teenage photographer and his coming-of-age pursuit of a down-on-her-luck club singer. With Jon Cryer and Demi Moore. Dir. Jerry Schatzberg. R. 23, 37, 58, 93, 114, 118, 206, 210, 225, 236, 305, 410, 413, 418, 422, 428, 447, 448, 511, 512, 526, 533, 536, 540, 541, 544, 545, 566, 603, 616, 621, 628, 629, 634, 658, 663, 667, 710, 711, 714, 717, 730, 745, 747, 791, 794, 796, 807, 827, 830, 842, 857, 864, 867, 886

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 22, 32, 70, 78, 109, 111, 118, 201, 206, 213, 225, 307, 401, 402, 412, 420, 427, 439, 512, 517, 519, 523, 541, 543, 557, 561, 567, 573, 606, 616, 625, 633, 640, 642, 648, 653, 708, 710, 714, 716, 719, 732, 747, 774, 779, 783, 791, 794, 798, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable

MARIANAS

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Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordinary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 20, 30, 70, 92, 211, 225, 403, 420, 423, 501, 511, 518, 523, 531, 533, 541, 561, 566, 617, 625, 627, 635, 640, 651, 700, 702, 705, 735, 745, 774, 795, 827, 849, 857, 878

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Featuring Morris Day and his band, the Time, and Apollonia Kotero. Dir. Albert Magnoli. (Aug. 13, 1984) R. 36, 822

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a lama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio-bound, even poorly photographed, the twenties and thirties settings have the additonal effect of making Murray, with his sly mockery and his fast-shifting voices, look anachronistic. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? With a strong performance by Theresa Russell as a proper girl who becomes a slut. (Oct. 29, 1984) PG-13. 45

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7, 438, 574, 792

SILENT NIGHT, DEADLY NIGHT—(1hr. 19m., '84) A teenage boy's traumatic memory of a Christmas in his childhood leads to a murderous rampage during the holiday season. With Robert Brian Wilson, Lilyan Chauvin, Gilmer McCormick, Toni Nero. Dir. Charles E. Sellier Jr. R. 37, 83, 114, 118, 202, 206, 212, 220, 234, 300, 403, 412, 422, 428, 439, 531, 541, 547, 566, 573, 608, 616, 643, 648, 710, 714, 733, 746, 777, 780, 785, 800, 805, 806, 817, 822, 841, 846, 861, 866, 879

SNOWDROP FESTIVAL—(1hr. 35m., '83) In Czech, Eng. subtitles. A wild boar, pursued by hunters and felled in a classroom, becomes a cause célèbre as competing hunting associations vie for its carcass: an absurdist comedy of rural manners. With Rudolf Hrusinsky, Jaromir Hanzlik, Jiri Schmitzer. Dir. Jiri Menzel. 2

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 21, 44, 60, 104, 105, 109, 114, 118, 208, 210, 220, 234, 236, 237, 303, 403, 412, 414, 420, 422, 426, 447, 450, 500, 512, 521, 528, 529, 541, 550, 559, 567, 602, 617, 632, 635, 637, 649, 663, 667, 702, 708, 709, 711, 714, 719, 745, 755, 775, 778, 782, 795, 805, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

★ **STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

SUNDAY IN THE COUNTRY, A—(1hr. 34m., '84) In French, Eng. subtitles. Reviewed in this issue. G. 56

SUPERGIRL—(1hr. 45m., '84) Another survivor of the planet Krypton arrives on Earth and enrolls in Midvale School, disguised as Linda Lee, Clark Kent's cousin. With Helen Slater in the title role, Faye Dunaway, Peter O'Toole, Mia Farrow, Brenda Vaccaro, Peter Cook, Hart Bochner. Dir. Jeannot Szwarc. PG. 9, 24, 41, 72, 83, 92, 97, 104, 109, 114, 202, 206, 210, 212, 225, 237, 305, 307, 401, 403, 412, 420, 423, 424, 428, 439, 447, 450, 501, 523, 531, 533, 541, 562, 566, 573, 608, 621, 625, 627, 634, 635, 640, 643, 651, 700, 702, 705, 710, 714, 716, 733, 735, 747, 777, 779, 783, 784, 793, 794, 805, 817, 825, 827, 846, 857, 861, 878

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past*. The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the

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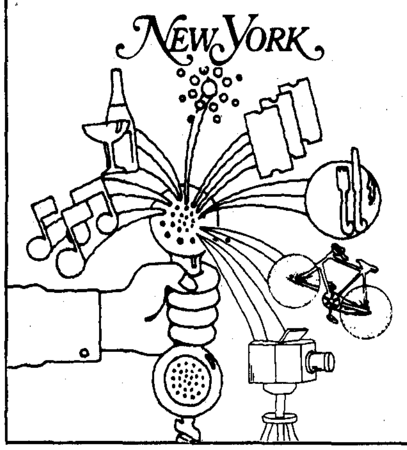

air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. (Sept. 24, 1984) R. 16, 90, 211, 534, 537, 782, 821, 852, 878

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 4, 16, 24, 33, 80, 97, 98, 100, 103, 118, 202, 203, 210, 220, 223, 237, 304, 307, 401, 407, 408, 410, 413, 422, 426, 500, 531, 541, 545, 550, 554, 567, 608, 616, 625, 643, 650, 664, 714, 717, 727, 733, 745, 759, 772, 793, 801, 804, 807, 822, 858, 862, 879, 882

THIEF OF HEARTS—(1hr. 39m., '84) In this romantic thriller, a burglar robs a woman's diary and becomes her fantasy-lover. With Steven Bauer, Barbara Williams, John Getz. Dir. Douglas Day Stewart. R. 24, 38, 118, 205, 411, 505, 531, 567, 878

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

Revivals

ADAM'S RIB—(1hr. 41m., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a case in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst almost walks off with the picture. Dir. George Cukor. 89

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 89

APARTMENT, THE—(2hrs. 5m., '60) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script and good performances from Edie Adams, Ray Walston and Jack Kruschen. Dir. Billy Wilder. 89

BLAZING SADDLES—(1hr. 33m., '74) Mel Brooks's very funny take-off on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a town beset by railroad land-grabbers, Gene Wilder as the Waco Kid, Madeline Kahn as Lili Von Shtupp, and a host of others including Harvey Korman and Dom DeLuise. 39

BORN YESTERDAY—(1hr. 43m., '50) Broderick Crawford as a thuggish dealer in scrap metal; Judy Holliday as his mercenary girlfriend; William Holden as the Washington newspaperman who teaches her "couth"—i.e., proper manners, so she won't disgrace the junkman. The first half is acid and funny; the second, a little lumpy. From the Garson Kanin play. Dir. George Cukor. 10

BREATHLESS (1959)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 95

CALIFORNIA SPLIT—(1hr. 48m., '74) One of Robert Altman's most entertaining films. George Segal and Elliott Gould are two addicted gamblers, betting on everything, who go for broke in Nevada. The desperation, the exhilaration, the comedy and squalor of gambling as a way of life have never been captured so well. 96

CHRISTMAS STORY, A—(1hr. 38m., '83) A satirical comedy about a typical American family's Christmas, based on Jean Shepherd's book, *In God We Trust, All Others Pay Cash*. With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. 201, 205, 304, 531, 730, 752, 759

COUP DE GRACE—(1hr. 36m., '76) In German and French, Eng. subtitles. Largely a story of failure—of unrequited love and unsuccessful war and the execution of one friend by another in post-revolutionary Russia. It is director Volker Schlöndorff's best work, the most ample, and the least given to the manipulation of sympathies. With Margarethe von Trotta. 5

8½—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée and Claudia Cardinale. 13

FALLEN IDOL, THE—(1hr. 34m., '48) This Graham Greene-Carol Reed collaboration is not as great as their classic, *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of committing a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. 10

I VITELLONI—(1hr. 49m., '53) In Italian, Eng. subtitles. Lovely early Fellini satire about loafing boys in a small Italian city—boys who won't become men, who occupy their time with idiotic games and sponging. It may have served as the model for Barry Levinson's *Diner*. 13

LES ENFANTS TERRIBLES—(1hr. 40m., '49) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. 5

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway silent-film titles have been retranslated and changed into subtitles; and the film has been retinted and rescored (with music by Adam Ant, et al.). 16

PASSIONE D'AMORE—(1hr. 57m., '81) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau), in love with a beautiful married woman (Laura Antonelli), is reassigned to a remote post where he becomes the object of the infatuated love of his commander's cousin, (Valeria d'Obici), a powerfully ugly woman with protruding teeth and sunken vampire's eyes. At first sickened by the love-stricken woman's demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of beauty captured by ugliness, directed with great assurance by Ettore Scola. 47

SORROW AND THE PITY, THE—(4hrs. 20m., '70) In French and German, Eng. subtitles. Despite its length, this brilliant documentary by Marcel Ophuls will hold you transfixed from beginning to end. Starting out as an examination of one French town during the Occupation, it spreads in concentric circles—through carefully chosen interviews and superbly used found footage—to cover France, Germany, England, mankind. Refraining from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty and persecution, it comes as close to presenting the full mystery of human personality as any film can. 5

THRONE OF BLOOD—(1hr. 50m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 95

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '78) In Italian, Eng. subtitles. An earnest film re-creating the life of turn-of-the-century Italian peasants, intentionally repetitious and slow, but with a muted, mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. 96

WARRIORS (1979), **THE**—(1hr. 30m.) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. 39

WRONG MAN, THE—(1hr. 45m., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 10

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Now Playing

ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. Action takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bamman have featured roles. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50, Fri. & Sat. at 8, $25-$35, Wed. at 2, $17.50-$27.50. **Belasco,** 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman *directs, and others in the cast are* Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; *Wed. at 2, Sun. at 3;* $20-$30. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, *and the original lyrics; directed by Trevor Nunn.* There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; $32.50; Fri. & Sat. at 8, $35; thru 12/30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hours and 20 minutes. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ● ●

42ND STREET—*Anne Rogers, Jerry Orbach,* Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; co-directed by Murray Horowitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; *Fri. & Sat. at 8 & 11,* $25.50-$27.50. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), *staged and choreographed by Thommie Walsh and* Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, D. W. Moffett, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/20/85. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry *(Dreamgirls)* Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. Major credit cards.**IRLS**

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, *with sco*[illegible] *Rudolf Friml, lyrics* by P. G. Wodehouse [illegible]lifford Grey. Michael Praed, Ron Taylor, C[illegible] Wagner, and Brent Spiner head the cast, with L[illegible]allaway, Ed Dixon, and Marianne Tatum. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Fri. & Sat. at 8, $25-$45; Wed. at 2, $17.50-$37.50. **Broadway,** Bdway at 53rd (239-6200). 2 hrs., 30 mins. All major credit cards.

CLOSED

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Berman and Ben Lemon; Donald Corren and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 3; $22.50-$30. **Lyceum,** 149 W. 45th (239-6200). Major credit cards.

Off Broadway

THE ACCRINGTON PALS—Peter Whelan's play about women on the homefront during WWII in England; *directed by Daniel Gerroll. Featuring Kate Bur*ton, Veronica Castang, Amanda Carlin, Elizabeth Keyishian, Anthony Fusco, Denise Stephanson, Ian

Stuart, Amelia White, George Taylor, Thomas Virtue. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; 12/5-30. **Hudson Guild,** 441 W. 26th (760-9810).

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st St. (831-2000).

ANNA—Viveca Lindfors stars in a one-woman show about a gypsy Swedish woman, conceived and adapted by Lindfors from the diary of Anna Olsdotter-Wing; directed by Linda Laundra. Sundays only, at 3 & 7; $8. **Writers Theater,** 133 2nd Ave. (777-8927).

A . . . MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Tonya Pinkins, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt in the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play is a witty portrait of street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $26-$28. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2:30; $15-$17; thru 11/25. **South Street Theater,** 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven--Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua--gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $20; thru 12/9. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

CAP AND BELLS—Luigi Pirandello's comedy of sexual improprieties, insanity, and small-town paranoia, starring Frank Gero; directed by John Ferraro. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20; thru 11/25. **Judith Anderson,** 422 W. 42nd (279-4200).

COMING OF AGE IN SOHO—A new play, written and directed by Albert Innaurato, deals with the life of a woman composer; with Cristine Rose, Paula Lawrence, Chad Lowe, Christopher Collett, John Procaccino, Evan Miranda, Ward Saxon, and Ralph Byers. 11/20-1/13/85. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles, directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen. Tues.-Sat. at 8, Wed. & Sun. at 4, Sat. at 2; $20-$25; thru 12/23. **Chelsea Playhouse,** 519 W. 23rd St. (243-0992).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Comden and Green, Cy Coleman, Kander and Ebb, among others; directed by Harold Prince. Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dwayne Markee, Wade Raley, and Dick Latessa are featured. From 11/27. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel at the edge of the desert; directed by the author. With Frances Fisher, David Andrews. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks,** 432 W. 42nd (239-4321). ●

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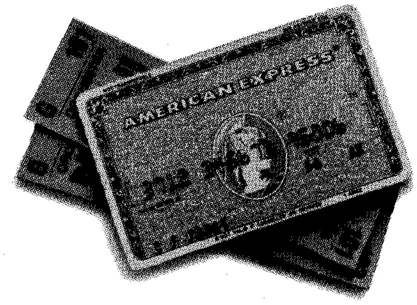

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THEATER

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; thru 12/30. **Norman Thomas Theater**, 111 E. 33rd (689-7610).

HUSBANDRY—Patrick Tovatt's play about a family and their farm, and all the difficulties connected with a hard, rural lifestyle; directed by Jon Jory; with a cast of four. 11/27-12/23. **Manhattan Theater Club/Downstage**, 321 E. 73rd St. (472-0600)

I HEAR MUSIC... OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and Ed Joffe. Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun at 3; $17.50-$22.50. **The Ballroom Theater**, 253 W. 28th St. (594-0326).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an attractive angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (636-0919).

IN CELEBRATION—David Storey's play, first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. Storey conveys, sharply and wittily, the social differences not only between parents and children but also between spouses and among brothers, and there's some racy, saucy, aromatic dialogue. Also, it's a fine occasion for actors. With Malcolm McDowell, Frank Grimes, Robert Symonds, Pauline Flanagan, John Vennema, Margaret Hilton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25. **The Space at City Center**, 131 W. 55th St. (944-9300).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Sally Faye Reit, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt sings the role of Mimi, the seamstress in Puccini's opera, and Gary Morris is Rudolfo; they alternate the starring roles with Patti Cohenour and David Carroll. Cass Morgan plays Musetta. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 12/30. **Public**, 425 Lafayette (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum**, 126 Second Ave. (239-6200). ● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher**, 1230 Fifth Ave. (534-2804). ●

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in Beth Henley's comedy about a Southern woman with a shady past; directed by Stephen Tobolowsky. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre**, 407 W. 43rd St. (541-8394).

OBLOMOV—John Ginman's adaptation of the 19th century Goncharov novel, with Robin Swados; about the life of a Russian aristocrat. Wed.-Mon. at 8; $10; thru 11/19. **Raft**, 432 W. 42nd (274-4200).

OY MAMA! AM I IN LOVE!—Mary Soreanu in a Yiddish show (English subtitles) by M. Blum, E. Linderman, Y. Alper; directed by M. Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50. **Town Hall**, 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade**, Bdway at 76th (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene**, 123 E. 55th (755-2231).

THE PRETENDER—Harvey Parker's romantic play, directed by Ellyn Gersh; with Stanley Bojarski, Maureen Kilmurry, Cornelia Mills, and Craig Wroe. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$18. **Chernuchin Theater**, 314 W. 54th St. (581-3044).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate**, Thompson and Bleecker (475-5120).

STREETSONGS—Geraldine Fitzgerald appears in a one-woman musical entertainment described as "songs I might sing walking along the street"; directed by Richard Maltby, Jr. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $18-$20; thru 11/25. **Actors Playhouse**, 100 Seventh Ave. So. (724-3111). Closed.

THROUGH THE LEAVES—Franz Xaver Kroetz's play, directed by JoAnne Akalaitis and starring Ruth Malezech and Frederick Neumann. Tues.-Sun. at 8, Sat. & Sun at 3; $14; thru 11/25. **Public/Other Stage**, 425 Lafayette St. (598-7150).

TIES THAT BIND—Claudette Brown's play about a family reunion and what happens when all get together; directed by Corine Kemp-Scott. Thurs.-Sat. at 8, Sun. at 3; $13; thru 11/29. **West End Theatre**, 302 W. 91st St. (368-4038).

TOTAL ECLIPSE—Peter Evans and Peter Gallagher star in Christopher Hampton's play which is set in Paris at the beginning of the 19th century where artists are making great breakthroughs, and focusing on the affair between Rimbaud and Verlaine; directed by John Tillinger. With Mary Elizabeth Mastrantonio, Caitlin Clarke, Andrew Sparks. From 11/27. **Westside Arts Theatre**, 407 W. 43rd St. (947-0515).

TRIPLE BILL—Rosalyn Drexler's three one-act plays set in the Chelsea Hotel, entitled *Transients Welcome: Room 17C, Studio With a Skylight,* both directed by John Vaccaro, and *Lobby,* directed by Scott Whittman. Cast includes Crystal Field, Billy Gallo, John Barilla, Suzanne Smith, Ruby Lynn Reyner, Bill Evans, John Vaccaro, Terry Robinson, Georgia Wise, and Harvey Perr. Thurs.-Sun. at 8; $4. **Theater for the New City**, 162 Second Ave. (254-1109).

WELCOME TO BLACK RIVER—Samm-Art Williams's play takes place during a hurricane in North Carolina and concerns two families of sharecroppers, one white, one black; directed by Walter Dallas. With Frances Foster, Carl Gordon, Ejaye Tracey, Michael Guess, Michael O'Neill. Thurs.-Sat. at 7:30, Sun. at 3 and 7:30; $5. **New Federal**, 466 Grand (598-0400).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—This satirical musical by Cary Hoffman and Ira Gasman, directed by Miriam Fond, is a delightfully revised and updated version of the revue that appeared some years ago under the same title, with additional apt, amusing, social, and political commentary. Wed.-Fri. at 7, Sat. at 7 & 10, Sun. at 3 & 7; $15. **American Place Theatre**, 111 W. 46th St. (247-0393).

Theater Companies

BREAD AND PUPPET THEATER—*The Nativity, Crucifixion, and Resurrection of Archbishop Oscar Romero of El Salvador;* directed by Peter Schumann. 12/13-23 (exc. 12/17) at 8; $4. **Judson Memorial Church**, 55 Washington Square So. (673-9174).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY—James Paul Farrell's *Bing and Walker,* deals with the friendship between a brain-damaged man and his sister's ex-boyfriend; directed by Dan Bonnell; with Stephanie Musnick, Everett Power, Jack Davidson, Samantha Atkins. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; 11/21-12/29. **Theatre**, 99 7th Ave. So. (924-7100).

CITY STAGE CO.—*Iphigenia/Agamemnon,* by Euripides and Aeschylus, translated by Robert Fagles. Tues.-Sun. at 8, Sat. & Sun. at 3; $15; 11/26-12/2. **CSC Theater**, 136 E. 13th St.(677-4210).

ENSEMBLE STUDIO—Richard Greenberg's *The Bloodletters,* comedy centering around a son with an embarrassing personal ailment; directed by Shirley Kaplan. Tues.-Sat. at 8, Sun. at 2 & 7; $10-$12; thru 1/5/85. **Theatre**, 549 W. 52nd St. (247-3405).

EQUITY LIBRARY THEATRE—Revival of William Marchant's *The Desk Set,* about computers; directed by Lise Liepmann. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 11/29-12/16. **Theatre**, 310 Riverside Dr. (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATER—*Can o' Worms,* comedy revue, satire, and improvisation Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck & Warehouse**, 79 E. 4th St. (254-5060).

HERITAGE—Donald Buka stars in Anton Chekhov's *The Sea Gull,* directed by Thomas Luce Summa (English version by Stark Young). 11/24, 25, 28-30, 12/1, 6-8 at 8, 11/25, 12/1 & 9 at 3; $7.50. **National Arts Club**, 15 Gramercy Park So. (679-7575).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith; thru 11/25. In repertory with Shakespeare's *Cymbeline;* thru 12/16. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater**, 330 Bowery (677-0060).

LUNCHTIME THEATRE—Tennessee Williams's *I Can't Imagine Tomorrow,* a N.Y. premiere, with Norma Fire, John Boylan. 11/19-20, 26-30 (not 11/22), at noon. Bring lunch, coffee is free, so is admission. **Quaigh**, 108 W. 43rd (221-9088).

LA MAMA E.T.C—In the Cafe: *Innocents,* conceived by Tom Pile and Carol Gerber, looks at the heart of rock 'n' roll and the people who made the music, through the legend of Buddy Holly; thru 11/21. In the annex: *Shepard Sets,* three plays in repertory by Sam Shepard; *Black Bog Beast Bait, Suicide in Bb,* and *Angel City;* directed by George Ferencz. Wed.-Sun. & Mon. at 7:30, Sun. at 3; $10-$15. Call for specific dates. **La MaMa, ETC.**, 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Donald Wollner's *Kid Purple,* a satire on love, boxing, and Jewish mothers; directed by Donald Scardino; with Sam McMurray as The Kid (he was born purple from the neck up). Wed.-Sat. at 8, Sun. at 3; thru 12/9. **Susan Bloch Theater**, 307 W. 26th (279-4200).

NEGRO ENSEMBLE COMPANY—Joseph Walker's *District Line,* a play that takes place at a taxi stand on the border of Maryland and Washington, D.C.; directed by Douglas Turner Ward. 11/20-12/23. **Theatre Four**, 424 W. 55th (575-5860).

NEW YORK THEATRE WORKSHOP— 11/21, 23, at 8, 11/24 at 7 & 10, 11/25 at 7: Christopher Ceraso's *A Fool's Errand,* directed by Jim Peskin a theatrical fantasy about a commedia dell'arte clown. $7.50. **Perry St. Theater**, 31 Perry St. (279-4200).

PAN ASIAN REPERTORY—Linda Kalayaan Faigao's *State Without Grace,* about a woman's return to the Philippines and her struggle with native traditions. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3 & 7; $10-$14. **Actors Outlet**, 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. **Mainstage**, 416 W. 42nd St.(564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita,* a Spanish zarzuela (operetta); *Puerto Rico Sings!* $8-$10. **Gramercy Arts**, 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun at 8; $18. **One Sheridan Square** (691-2271).

ROYAL COURT REP—Tim Kelly's *Murder by Natural Causes,* directed by Phyllis Craig. Fri. & Sat. at 8, Sun. at 3. **Theater**, 301 W. 55th (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx; Line,* about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Brother Theodore appears Saturdays. Phone for times. **Theater**, 15 W. 13th (675-6677).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the 'Wells',* a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3/85. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALMOST AS IN A DREAM—Multimedia theaterpiece, written by Daryl Chin directed by Larry Qualls, deconstructing the structures inherent in the genre of screwball comedy. Thurs.-Sun. at 8; $4; 12/13-16, 20-23, 27-30. **Theater for the New City**, 162 Second Ave. (254-1109).

COMMON GROUND CHEKHOV—Three Anton Chekhov stories, ranging from comic to pastoral, translated by Constance Garnett, directed by Norman Taffel. Fri. & Sat. at 8, Sun. at 3; $6; thru 12/2. **Common Ground**, 29 Wooster St. (924-0077).

CRACKED—Three one-act comedies about life's more offbeat moments, by B. B. Fletcher; directed by Randy Frazier & Lorna Littleway. Wed.-Sat. at 8; $6; thru 12/1. **American**, 314 W. 54th (279-4200).

DOUBLE BILL—Laurence Holder's *Zora,* a play about Zora Neale Hurston; directed by Elizabeth Van Dyke; and his *When Chickens Come Home To Roost,* about Malcolm X and Elijah Muhammed and their last confrontation, directed by Kirk Kirksey and Woodie King, Jr. Thurs.-Sat. at 8, Sun. at 4; $7; thru 12/2. **New Heritage**, 209 Lenox Ave. (876-3272).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; $8. **Prometheus**, 239 Fifth St. (477-8689).

DOUBLE BILL—Michael Moyahan's *Wise and Foolish Pilgrims,* directed by Bill Koch; *Curious Clue,* directed by James Shaffer. Fri.-Sun. at 8; $6; thru 12/2. **Ark**, 277 Park Ave. So. (475-1216).

ELEONORA DUSE: A LIFE, A LEGACY—Geraldine Abbate and Lynn Middleton star in this biographical piece written and directed by Ms Middleton. Thurs.-Sat. at 7:30, Sun. at 4; $10; 11/29-12/16. **18th St. Playhouse**, 145 W. 18th St. (699-4062).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd St. (279-4200).

FROM BEHIND THE MOON—Ralph Pezzulo's play about life among the disenfranchised in present-day United States; starring Victor Slezak; directed by Linda Chapman. Thurs.-Sun. at 8; $4; thru 11/25. **The New City**, 162 Second Ave. (254-1109).

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's painting in a collaboration between choreographer/director Martha Clarke, composer Richard Peaslee and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, Lila York. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; thru 12/8. **St. Clement's**, 423 W. 46th (265-4375).

HAMLET MACHINE—Heiner Muller's play about but of contemporary intellectuals who can cross East and West borders but whose ideas must be left behind; directed by Uwe Mengel.Thurs-Sun. at 8; $4; from 11/23. **New City**, 162 2nd Ave. (254-1109).

LITTLE MARY SUNSHINE—A revival of Rick Besoyan's musical, directed by Michael Jameson. 12/7, 8, 12-15 at 8, 12/9 at 3; $5. **Marymount Manhattan College**, 221 E. 71st (472-3800).

LONELY STREETS—January Stevens's slice-of-life drama set in Hell's Kitchen where derelicts wallow in their sordid existence; directed by Dan McKereghan. With Ben Jacobs, Michael Lekain, Anthony Spina, Debra Reichler. Thurs.-Sun. at 8; $6; 11/29-12/23. **Courtyard**, 39 Grove St. (228-5490).

LA RONDE—Arthur Schnitzler's comedy of love in old Vienna, reset in America; directed by Samuel Cucher. With Erika Petersen, Steven Crossley, Ellen Margulies. Mon., Tues., Fri., Sat., & Sun. at 8; $6; thru 11/21. **Ohio**, 66 Wooster (226-7341).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action**, 430 W. 14th St. (873-5987).

MEDIA MESSIAH—A musical, written and directed by Ariel Lucas, centered on a media manipulator who

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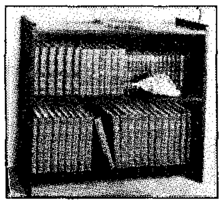

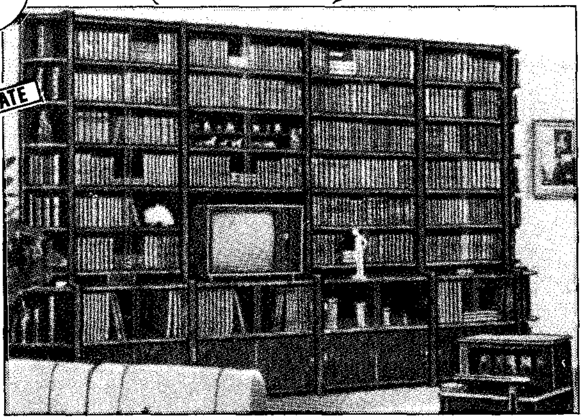

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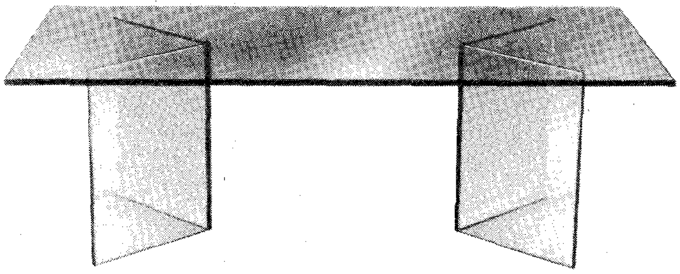

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THEATER

arranges his own assassination in order to become history. With Libby Burke, Tug Wilson, Dean Christopher. Wed.-Sat. at 8; $6; 11/28. **Musical Theatre Works**, 133 Second Ave. (361-2716).

THE MISER—Moliere's comic masterpiece, featuring John Newton, is the story of a notorious skin-flint; directed by Janet Hayes Walker. Thru 11/25. **York Theater**, 2 E. 90th (534-5366).

THE MOLLUSC—Hubert Henry Davies's 1907 comedy describing how "molluscing behavior" turns a staid household topsy-turvy; directed by Henry Fonte. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8; thru 11/25. **Nameless Theatre**, 125 W. 22nd St. (246-6538).

THE NEST—Franz Xaver Kroetz's play about a couple about to have a baby. Thurs.-Sat. at 8, Thurs. at 11 a.m., Sun. at 2; $7; thru 12/9. **New Theatre of Bklyn**, 800 Union St., Bklyn (252-6470).

NIGHT RIDE—Martha Carpentier's family drama about disillusion and loss; directed by David Rogow, featuring Jack Rose. 11/28, 30, 12/13, 14 at 4 p.m. 11/29 at 6:30, 12/15 at 2:30 p.m. Admission is free. **Bruno Walter Auditorium**, 111 Amsterdam Ave. (870-1630).

1959-60—Conceived and directed by Gibson Glass, a retrospective of Happenings and Performance Art during those years. Wed.-Sun. at 8, Sun. at 3; thru 11/21. **New Vic**, 219 Second Ave. (852-4096).

THE SECOND BEGINNING—Emanuel Fried's play about a woman's conflict between her marriage and politics; directed by Richard E. Hughes. Wed.-Sat. at 8; $8; 11/21-12/15. **Writers Theatre**, 133 Second Ave. (777-8927).

SNOWMAN—Douglas Braverman's play about a girl who picks up a stranger in a bar on Staten Island and takes him home; directed by Warren Robertson; starring Jesse Doran and Anna Stuart. Fri.-Sat. at 8, Sun. at 2:30 & 8; $6; thru 11/25. **Actors Repertory Theater**, 303 E. 44th St. (687-6430).

STARTING IN THE MIDDLE—A humorous exploration of the "contemporary woman" written by and starring Sally-Jane Heit; directed by Leslie Eberhard. Thurs.-Sat. at 8, Sun. at 3; $8; 11/19-12/9. **Riverwest Theatre**, 155 Bank St. (243-0259).

STRAWBERRY FIELDS FORGOTTEN—Sevasti E. Zographos's look at today's youth, seen in the reflection of John Lennon's death. 11/19, 20, 12/1, 5-8, 12-15 at 8, 12/1, 9, 15 at 3; $6-$8. **New Vic Theater**, 219 Second Ave. (793-5563).

TAKE ME HOME—Ward Morehouse III's play about a Savannah-based family's finally coming to grips with their affections; with Doria Seymour, Dulce Mann, and Gail Wynters; directed by John Guitz. 11/29-12/1 at 8, 12/2 at 3; $5. **Beekman Theater**, 314 W. 54th St. (664-9192).

TELL ME THE TRUTH ABOUT LOVE—A musical revue tracing love and romance from the woman's point of view through the musical observations of 20th-century male composers and lyricists; with Jane Kimbrough, Jennifer Naimo, and Barbara Surosky. 11/19, 20, 11 at 4 p.m., 11/24 at 2:30 p.m. All are free. **Donnell Library Center**, 20 W. 53rd (595-6743).

THEODORA, SHE-BITCH OF BYZANTIUM—Charles Busch's adaptation of the Sardou 1884 play about a sixth-century empress who unwittingly falls in love with a revolutionary. Charles Busch plays Theodora. Thurs-Sat. at 10; $5; thru 12/2. **Limbo Lounge**, 647 E. 9th St. (475-5621).

THE THEATRE OF PERETZ—Isaiah Sheffer's revue, directed by Jonathan Levi, consists of a variety of scenes and songs from turn-of-the-century Poland, with a cast of 14 and an ensemble of four Klezmer musicians. 12/8 & 11 at 8, 12/9 at 3; $5-$10. **Congregation Rodeph Sholom**, 7 W. 83rd (362-8800).

TODAY'S SPECIAL—Michael Patrick King's comedy about the reunion of three sisters—a romance writer, an expectant mother, and a budding restaurateur; directed by Sydnie Grosberg. Tues.-Sat. at 8, Sun. at 3, Mon. at 7; $6; 11/27-12/3. **Cubiculo Theater**, 414 W. 51st (265-2138).

TRIPLE BILL—Jean Colonomos's *Carrie, Round Trip,* and *Voice Prints;* all directed by Melanie Sutherland. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 11/25. **18th St. Playhouse**, 145 W. 18th St. (768-6110).

THE WEEKEND—Christopher Jones's tale of what happens when men's friendships and loyalties are undermined; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun at 3; $8; thru 12/9. **Apple Corps Theater**, 336 W. 20th St. (929-2955).

NEW YORK TICKET SERVICE

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

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Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, November 19

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; the Singing City Choir of Philadelphia. Beethoven's Symphonies Nos. 8 and 9,"Choral." With soprano Edith Wiens (N.Y. debut), mezzo-soprano Janice Taylor, tenor David Rendall, baritone Thomas Stewart. Carnegie Hall at 8. $14-$25.

MALCOLM BILSON, fortepianist/**AMADEUS WINDS**—"On Original Instruments." Mozart program. Merkin Concert Hall at 8. $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Sonata in D for Two Pianos; Brahms's Sextet No. 1 in B-flat for Strings; Ravel's Sonata for Violin and Violoncello; Bartok's Sonata for Two Pianos and Percussion. Alice Tully Hall at 7:30. $15.

CLAUDE FRANK, pianist. Works of Beethoven and Schubert. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 7. Free.

DENNIS SMYLIE, bass-clarinetist. Bach's Suite No. 1, transcribed, and Reiner's Three Concerto Movements for Bass Clarinet and Piano. Carnegie Recital Hall at 8. $8.50.

THE PSYCHEDELIC FURS—New Wave rock 'n' roll. Radio City Music Hall at 8. $16.50.

AMERICAN BRASS QUINTET BRASS BAND—Program of rarely heard American music, by Friedrich, Dodsworth, Stratton, Ripley, Dignam. Symphony Space at 8. $8.

RENEE BARRICK, organist. Music of Buxtehude, Byrd, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

COLUMBIA STRING QUARTET—Haydn's Quartet in D, Op. 76, No. 5; Peterson's String Quartet (world premiere); Webern's *Langsamerkatz*. St. Michael's Hall, 225 W. 99th St., at 8. $5.

TOM PIERSON BIG BAND—Jazz. Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9. $5.

KATHERINE HOOVER, composer-flutist/**DAVID VOLCKHAUSEN**, pianist, with cellist Martha Williams. Faculty recital. Teachers College, Columbia U., Broadway at 120th St., at 7:30. Free.

DARREL ROSENBLUT, pianist. Mendelssohn, Scriabin, Chopin, Liszt, Werle. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

KOUGUELL CELLO QUARTET—Works by Aesbacher, Bach, Klengel, Kousnetzoff. Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing, at 12:30. Free.

Tuesday, November 20

NEW YORK PHILHARMONIC, Andrew Davis conductor; pianist Alicia de Larrocha. Ravel's *Alborado del Gracioso*; Franck's Symphonic Variations for Piano and Orchestra; Falla's *Nights in the Gardens of Spain*; Saint-Saens's Symphony No. 3. Avery Fisher Hall at 7:30. $6-$30.

FOR THE LOVE OF MUSIC—Works of Francaix, Debussy, Saint-Saens, Faure. Merkin Concert Hall at 8. $9.

HEINZ HOLLIGER, oboist/**THE VIRTUOSO WINDS**, with harpist Ursula Holliger. Rossini, Chopin, Donizetti, Pasculli, Schumann, Schubert, Wagner, Kalliwoda. 92nd Street Y at 8. $11-$15.

WILLIAM TELL—See Opera, below.

CHAMBER MUSIC SOCIETY—See 11/19.

PHILHARMONIA VIRTUOSI CHAMBER ORCHESTRA, Richard Kapp conductor; pianist Ruth Laredo. Haydn's Symphony No. 83,"The Hen"; Beethoven's Piano Concerto No. 4; showing of the documentary "The Plow That Broke the Plains," with a live performance of Virgil Thomson's score, and narration by Studs Terkel. Town Hall at 8. $10-$16.

THE CLASSICAL QUARTET, with violist Judson Griffin. Program played on original instruments: Mozart's Viola Quintets K. 174, 406, 614. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

ALISON KIRKPATRICK, pianist. Music of Bach-Siloti, Beethoven, and Ravel. Trinity Church, Broadway and Wall St., at 12:45. Free.

ELIZABETH HODES, soprano/**HARRY HUFF**, pianist. "Vocal Theatre": songs by Sondheim and Weill. St. Peter's Church, Lexington and 54th St., at 12:10 and 1:10. Donation.

JOPLIN RAG DUO & CO.—Olympic Tower, Fifth Ave. and 51st St., at 5:30. Free.

VICTOR ZLOBINSKY, oboist/**GHENODY MEIRSON**, pianist. Works by Rachmaninoff, Glinka, Klucharev, Levitin. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

ODYSSEY CHAMBER PLAYERS—Works by Tison Street (Brooklyn premiere), Mozart, Beethoven, Milhaud. Brooklyn Music School Playhouse, 126 St. Felix St., at 8. $7.

Wednesday, November 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Daniel Barenboim, violinist Charles Rex, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. Mozart's *German Dances* and Piano Concerto, K. 482; Schuller's *Concerto Quaternio* (world premiere); Strauss's *Burleske*. Avery Fisher Hall at 8. $6-$30.

DON MCLEAN, with the Jordanaires, and MC Jim Monaghan. Carnegie Hall at 8. $10-$15.

MUSE WOODWIND CHAMBER ENSEMBLE—Vivaldi, Danzi, Poulenc, Beethoven. Merkin Concert Hall at 8. $15.

"BIG NICK" NICHOLAS, saxophone and vocals; **JOHN MILLER**, pianist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St., at noon. $2.

KENNEDY & SPINDLER—Soprano and pianist, in turn-of-the-century music, with costumes and singalongs. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

STRING ENSEMBLES, of the Brooklyn College Conservatory of Music. Whitman Stage, Flatbush and Nostrand Aves. (434-1900), at 8. Free.

QUEENS COLLEGE— At 1:30: Japanese music; New York Sankyoku Kai. At 2:30: violinist Lisa Tipton, pianist Kathryn Emerson. At 4: cellist Enrique Orengo. Kissena Blvd. and L.I.E., Flushing. Free.

Thursday, November 22

SUPER-BOWL '84—Gospel concert, with Reverend F. C. Barnes and Reverend Janice Brown. Carnegie Hall at 8. $10-$20.

CULTURE CLUB—The rock group from England, with Boy George. Madison Square Garden at 8. $17.50, $20.

CHAMBER MUSIC—Scott Thornburg, Carl Albach, trumpets; William Purvis, French-hornist; Ronald Borror, trombonist; David Braynard, tuba. Works of Holborne, Eller, Joplin, Wolpe, Horovitz, Bach. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $8.

JAMES R. LAWSON, carillonneur. Music for Thanksgiving and St. Cecilia's Day. Riverside Church, the Drive at 122nd St., at noon. Free.

Friday, November 23

NEW YORK PHILHARMONIC—See 11/21.

PETE SEEGER—Carnegie Hall at 8. $8.50, $10.50.

KALEIDOSCOPE—Soprano, baritone, flutist, and pianist. Works by Old English composers, also Poulenc, Granados, Gershwin, others. Carnegie Recital Hall at 8. $8.50.

COMPOSERS STRING QUARTET—Haydn's String Quartet in F, Op. 3, No. 5; Schubert's String Quartet in a, Op. 29; Beethoven's String Quartet in E-flat, Op. 74. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 6. Free.

ATAHUALPA POALASIN & PEPE SANTANA—Music of Ecuador. Alternative Museum, 17 White St. (966-4444), at 8. $7.

LYRA, a viol consort. 17th-century English prick-song and tablature for one, two, and three viols; works by Locke, East, Coprario, Corkine, and others. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

GEORGE KEHLER, pianist. Lincoln Center Library at 4. Free.

Saturday, November 24

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Jeffrey Kahane, violinist Charles Rex, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. Mozart's *Three German Dances*; Beethoven's Piano Concerto No. 3; Schuller's *Concerto Quaternio*; excerpts from Wagner's *Der Ring des Nibelungen*. Avery Fisher Hall at 8. $6-$30.

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; soprano Sylvia McNair, mezzo-soprano Gail Dubinbaum, tenor David Britton, bass Jan Opalach; Y Chamber Symphony Chorale. Bach's B-minor Mass. 92nd Street Y at 8. $12.50-$17.50.

CARLOS MONTOYA, guitarist. Carnegie Hall at 8. $11.50-$15.50.

CATHEDRAL CHAMBER ENSEMBLE—Messiaen's *Quartet for the End of Time*. St. John the Divine, 112th St. and Amsterdam Ave., at 4. $7.

GEORGE KEHLER, pianist. Carnegie Recital Hall at 8:30. $5.

HERRICK QUARTET, with pianist Christopher O'Reily. Schubert, Hennessy, Mozart, Dvorak. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

ANDY STEWART & MANUS LUNNY—Music of Scotland and Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $7.

TIBERIO NASCIMENTO, guitarist. Original music, and works by de Mello, Pearce, Villa-Lobos. Guitarreria Orozco, 155 Sixth Ave. (691-8620), at 4. $2.50.

RICKY FORD SEXTET—Music of Wayne Shorter. Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30.

REGINO TELLECHEA, the Cuban singer, in "Una Noche de 'Feeling.' " Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

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MUSIC & DANCE

DANIEL ZANINETTI-CABRERA, folksinger from Chile. Music for guitar and voice. Queens Borough Jackson Heights library, 35-51 81st St., at 2. Free.

Sunday, November 25

ELLY AMELING, soprano, with pianist Rudolf Jansen. Songs by Debussy, Poulenc, Wolf. Alice Tully Hall at 3. $16.

Y CHAMBER SYMPHONY GOES BAROQUE—See 11/24. Today at 3.

ORLANDO—See Opera, below.

UNIVOICE CHORUS, INC.—Chinese folk and art songs for voice and instruments. Merkin Concert Hall at 3. $8.

PATRICIA SPENCER, flutist/**EDMUND NIEMANN,** pianist/**JOHN LEHMANN-HAUPT,** guitarist. Telemann, Boulanger, Musgrave, Tower, others. CAMI Hall, 165 W. 57th St., at 5:30. $5.

IDOLOS DE AMERICA EN CONCIERTO—"A family Spanish concert." Felt Forum, Madison Square Garden, at 2 and 7. $16-$20.

DOMINICAN ARTISTS—Classical music for voice and instruments. Carnegie Recital Hall at 2. $10.

BRONX ARTS ENSEMBLE, with cellist Michael Rudiakov. Haydn's Divertimento in E-flat; Barber's *Summer Music,* Op. 31, for wind quintet; William Mayer's *Wedding Romp* (N.Y. premiere); Schubert's Quintet in C, Op. 163. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (549-1899), at 3. $7.

LEHMAN CENTER FOR THE PERFORMING ARTS, Bedford Park Blvd. West, Bronx (960-8833). In the Theater at 3: the Aeolian Chamber Players, with violinist Marc Ginsberg and violist Eugene Becker; Bloch's Suite for Viola and Piano; Weber's Clarinet Quintet; Mendelssohn's Piano Trio in c; free. . .In the Concert Hall at 3: Gen Verde, "an international musical force." 22 young women perform "Prisma," with light, sound, and dance; $10.

LEONORE FISHMAN, pianist. Brooklyn Museum, Eastern Pkwy., at 3:30. Free with museum admission.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK—Lang, Beethoven, Bach-Respighi, Hindemith. Brooklyn Center for the Performing Arts at Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (434-1900), at 2. Free.

CHAMBER MUSIC— See 11/22. Today at 4.

CONCERTS IN CHURCHES—Bach Choir, Frederick Grimes director and organist; Cantata No. 140 and Toccata and Fugue in d, S. 565. Bach Vespers at Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . .St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Charles McGee and the Music Construction; offering. At 7: Bob Roman-Stephen Calia Duo, tenor saxophonist and bass trombonist; original jazz and improvisations. $4.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 11/19, at 8: Puccini's *Manon Lescaut,* Santi conducting; with Maliponte, Mauro, Holloway, Berberian, Redmann. 11/20 at 8: Rossini's *Il Barbiere di Siviglia,* Mueller conducting; with Hamari, Nucci, Gonzalez, Dara, Furlanetto.11/21 at at 8: Mozart's *La Clemenza di Tito,* Levine conducting; with Vaness, Troyanos, Alexander, Hong, Murray, Robbins. 11/22 at 8: *Manon Lescaut,* Santi conducting; with Maliponte, Ciannella, Carlson, Berberian, Redmann. 11/23 at 8: Verdi's Simon Boccanegra, Levine conducting; with Tomowa-Sintow, Milnes, V. Moldoveanu, Plishka, Glossop, Courtney; new production, by Tito Capobianco; lighting by Gil Wechsler. 11/24 at 2: *Il Barbiere di Siviglia,* Mueller conducting; with Battle, Ellis, Ahlstedt, Flagello, Furlanetto. 11/24 at 8: *La Clemenza di Tito;* same as 11/21. 11/26 at 8: *Simon Boccanegra;* same as 11/23.

Other

ORLANDO, by Handel. Handel Opera Festival, with Marilyn Horne, Valerie Masterson, Carolyn Watkinson, Marvis Martin, Robert Lloyd; Sir Charles Mackerras conducting the Orchestra of St. Luke's. Carnegie Hall, 11/25 at 7:30. $25-$50.

WILLIAM TELL, by Rossini. Opera Orchestra of New York, Eve Queler conducting; with Franco Bonisolli, Piero Cappuccilli, Stefka Evstatieva, Roger Roloff; Schola Cantorum of New York. Carnegie Hall, 11/20 at 7:30. $10-$30.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 11/21-12/2, Herbert's *The Red Mill.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50. NOTE: no performance 11/22; special matinee 11/23 at 2.

TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200) 11/30, 12/1 at 7:30; 12/2 at 2:30. $8.

THE MERRY WIDOW, by Lehar. Scovasso Opera, at United Methodist Church of Sheepshead Bay, Ocean and Voorhees Aves., Brooklyn (449-3099). 11/24, 12/1 at 7:30; 11/25, 12/2 at 3:30. $6.

I PAGLIACCI, by Leoncavallo/**CAVALLERIA RUSTICANA,** by Mascagni. Opera Forum, at the Theodore Roosevelt Birthplace, 28 E. 20th St., 11/24 at 2. Free.

Dance

New York City Ballet
At the New York State Theater

11/10-2/24/85—$4-$36. 11/20 at 8: *Bugaku, Walpurgishnacht Ballet, Symphony in C.* 11/21 at 8: *Swan Lake, Opus 19/The Dreamer, The Four Seasons.* 11/22 at 8: *Swan Lake,* Divertimento from *Le Baiser de la Fee, Brahms/Handel.* 11/23 at 8: Divertimento from *Le Baiser de la Fee, A Schubertiad, Stravinsky Violin Concerto.* 11/24 at 2: *Raymonda Variations, Bugaku, The Four Seasons.* 11/24 at 8: Divertimento from *Le Baiser de la Fee, A Schubertiad, Stravinsky Violin Concerto.* 11/25 at 1: *Raymonda Variations, Opus 19/The Dreamer, Brahms/Handel.* 11/25 at 7: *Swan Lake, Opus 19/The Dreamer, The Four Seasons.*

Other

AGBU ANTRANIG DANCE ENSEMBLE—Music and dance of Armenia.Carnegie Hall, 11/25 at 2:30. $8, $15.

ALMOST DANCE—A festival of short movement/performance pieces by Adrienne Altenhaus, Pooh Kaye, Ann Magnuson (11/24); Barbara Allen, Hope Gillerman, Komar and Melamid, by Meg Eginton (11/25). The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

AYALA FAMILY FOLKLORIC BALLET—Afro-Puerto Rican dance. Hostos Community College, 500 Grand Concourse and 149th St., Bronx. 11/20 at 7. Free.

BARRINGTON BALLET—"Crashdance." Cooper Union, Third Ave. and 7th St. (254-6374). 11/26 at 8. Free.

DANCE DRIVEN—Works by Linda Austin, Jennifer Monson, Eva Dean Welchman. Shuttle Lab, 523 E. 6th St. (982-9148). 11/25 at 7:30. $6.

ERROLL SIMPSON DANCE COMPANY—Two new works, one partly in silence and partly to music by the Pointer Sisters. Also *Machismo* and *Just One More Quarter.* Vital Arts Center, 78 Fifth Ave., 13th-14th Sts.(675-1136). 11/23, 24 at 8, 11/25 at 3. $6.

FRESH TRACKS—Six young choreographers present their works: Ann Carlson, Paul Langland, Le Schaetzal, Diane Martel, Karen Pearlman, Alison Salziner. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/20, 27, at 8. $7.

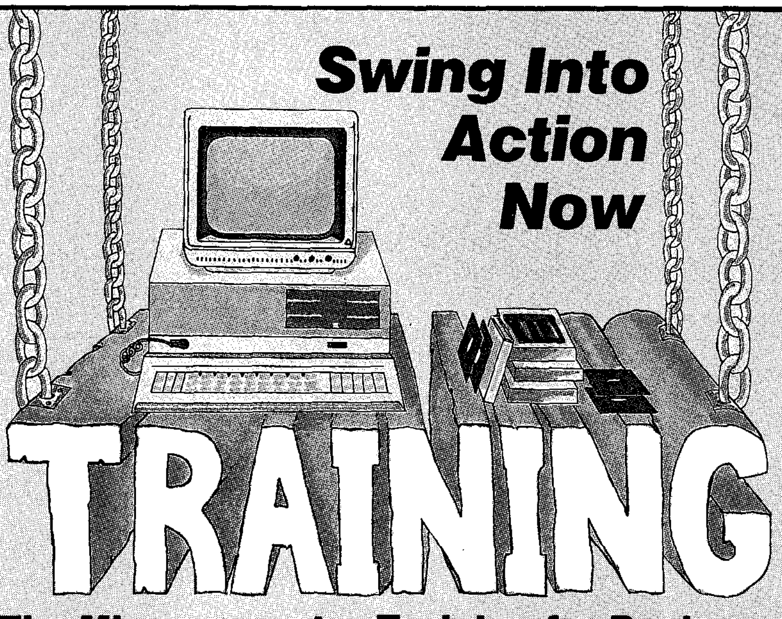
LISA KRAUS— Premiere of *The Watchers (Made for TV),* a piece for three dancers with video. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/19 at 8. $7.

MOSHE EFRATI KOL DEMAMA —From Israel, the world's only professional dance ensemble combining deaf and hearing dancers. City Center Theater. 11/20 at 7:30; 11/21 at 10:30 a.m. (lecture/demo on integration of deaf and hearing dancers); 11/21, 22, 24 at 8; 11/25 at 2 and 7:30. $10-$25.ck leshay

MULTIPLE ASSOCIATIONS—Collaborative dance by Gail Teton, Bob Beswick, Alix Keast, and John Proto. Cunningham Studio, 55 Bethune St. (260-2684). 11/26, 27 at 9. $6.

NINA MARTIN—Premiere of her evening-length work *Copyright,* music by Paul Hunt. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/23, 24, 26 at 8, 11/25 at 3. $7.

RIVERSIDE DANCE FESTIVAL—"Gershwin-A Celebration of Music and Dance," by the Festival Dance Theatre. Program includes some premieres. 11/20, 11/21, 23 at 8; 11/24 at 2 and 8; 11/25 at 2. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.



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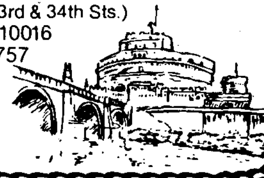

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

KAREL APPEL—Expressionistic paintings with large gestures, thick surfaces, thru 11/30. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

HANNELORE BARON—Recent collages and boxed assemblages, thru 11/29. Schlesinger-Boisante, 822 Madison (734-3600).

OTTO COENEN—Paintings and works on paper by a German Expressionist, thru 12/15. Goethe House, 1014 Fifth (744-8310).

STEPHEN DE STAEBLER—Bronze and ceramic sculpture, thru 11/24. CDS, 13 E. 75th (772-9555).

WILLIAM DOLE—Collages, thru 12/1. Staempfli, 47 E. 77th (535-1919).

SOLOMON ETHE—Abstract paintings, thru 12/1. Steiger Jones, 1015 Madison (517-8364).

SEYMOUR FOGEL—Constructions and paintings from 1964-1984, thru 12/8. Graham Modern, 1014 Madison (535-5767).

CHARLES GARABEDIAN—Abstract and figurative paintings with mythological references, thru 12/8. Hirschl & Adler Modern, 851 Madison (744-6700).

MICHAEL GOLDBERG—Abstract paintings from the '50s, thru 12/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GOYA—"The Disasters of War" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

BALCOMB GREENE—His early abstract paintings, mural studies and collages from the '30s, as well as his later seascapes and figure studies, thru 12/1. ACA, 21 E. 67th (628-2440).

STAN GREGORY—Abstract paintings, thru 12/1. Ericson, 23 E. 74th (737-6155).

IPOUSTEGUY—Figurative bronze sculpture and charcoal drawings, thru 1/5. Bernard, 33 E. 74th (988-2050).

Y.Z. KAMI—Figurative paintings and drawings, thru 12/1. Taghinia-Milani, 1080 Madison (570-6173).

ELLSWORTH KELLY—New lithographs, thru 12/1. Castelli Uptown, 4 E. 77th (288-3202).

RICHARD KILLEEN/JAN STALLER—Pictorial images cut out of aluminum and painted/Color photographs of urban night life. Thru 12/1. Urdang, 23 E. 74th (288-7004).

FRANTISEK KUPKA—Paintings, pastels and drawings, thru 12/15. Hoffeld & Co., 1020 Madison (734-5505).

LE CORBUSIER—Paintings, drawings, and collages from 1921-1956, thru 11/24. Fourcade, 36 E. 75th (535-3980).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

JUAN MARTINEZ—Series of loosely-painted portraits on newspaper and burlap, thru 12/8. Lefebre, 47 E. 77th (744-3340).

GRAINGER MCKOY—Wood carvings of shore birds and upland game birds, thru 11/24. Coe Kerr, 49 E. 82nd (628-1340).

ROY NICHOLSON—Paintings and drawings of goldfish as they move beneath a pond's frozen surface, thru 11/30. Marymount Manhattan Collage, 221 E. 71st (472-3800).

KEISUKO OKI—Robot sculptures of well-known artists, thru 12/8. Reinhold Brown, 26 E. 78th (734-7999).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

MEL PEKARSKY—Pencil drawings of American mountains and deserts, thru 12/1. Einstein, 1018 Madison (628-8782).

CHARLES POLLOCK—Stained canvasses with little blocks of color, thru 12/1. McCoy, 19 E. 71st (570-2131).

ULLA RANTANEN—Compositions of stones and fallen branches in large-scale watercolors, thru 12/21. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

RENOIR-GUINO—Sculpture from the Renoir-Guino estate, original letters, and photographs by Willy Maywald, thru 12/1. Facade, 1044 Madison (744-4997).

OLGA ROZANOVA—A collage series by a Russian Avant-garde artist, thru 11/30. Carus, 872 Madison (879-4660).

JON SCHUELER—Large-scale paintings with bold, tumultuous colors, by an artist who has lived on the West Coast of Scotland, thru 11/29. Sachs, 980 Madison (734-7795).

WILLIAM S. SCHWARTZ—Modernist paintings, drawings and lithographs by a Russian-born artist, 11/24-12/29. Hirschl & Adler, 21 E. 70th (535-8810).

JUDITH SHEA—Recent work, thru 12/22. Willard, 29 E. 72nd (744-2925).

DAVID SMITH—Sculpture, paintings and drawings from 1951-1959, thru 12/6. Knoedler, 19 E. 70th (794-0574).

TAD WILEY—Abstract wall pieces painted with marine enamel, thru 11/24. Cecil, 16 E. 72nd (517-3605).

57th Street Area

JOHN AHEARN/RIGOBERTO TORRES—Two recent murals entitled "Back to School" and "C.C.N.Y. Series," thru 12/8. Brooke Alexander, 20 W. 57th (757-3721).

ABE AJAY/EMMET EDWARDS—Recent constructions and collages/Watercolors from 1930-1940. Thru 11/28. Deutsch, 20 W. 57th (765-4722).

AVIGDOR ARIKA—"New York Drawings 1984," thru 12/4. Marlborough, 40 W. 57th (541-4900).

ROBERT ARNESON—A survey of drawings from the '70s and '80s, and a "Cycle of New Nuclear Drawings," thru 12/13. Frumkin, 50 W. 57th (757-6655).

ROBERT BERLIND—Paintings of artists, such as Leon Golub, and cityscapes, thru 11/24. Siegel, 24 W. 57th (586-0605).

WILLIAM BRICE—New paintings and pastels, thru 12/1. Miller, 724 Fifth (246-1625).

TOM BUTTER—Abstract sculptures made of fiberglass and resin, thru 11/24. Borgenicht, 724 Fifth (247-2111).

CHARLES CLOUGH/ALVIN LUCIER—Abstract paintings that are derived from photographic images/An installation piece entitled, "Music for Pure Waves, Bass Drums and Acoustic Pendulums," thru 12/1. Tilton, 24 W. 57th (247-7480).

WILLIAM CLUTZ—Pastel drawings of Los Angeles and Chicago, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

CRASH/DAZE—Graffiti paintings by both. Thru 12/1. Janis, 110 W. 57th (586-0110).

DOMINIC CRETARA—Figurative oil paintings in a Baroque style, thru 12/6. Segal, 63 E. 57th (486-2297).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, thru 12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

RAOUL DUFY—Paintings, drawings, tapestries, watercolors, furniture and ceramics, thru 11/24. Solomon, 724 Fifth (757-7777).

MAX ERNST—Sculpture, including mysterious gargoyles, pictographic reliefs and fragments from the monumental "Capricorn" grouping, thru 12/31. Herstand, 24 W. 57th (664-1379).

JACKIE FERRARA/ROBERT ISRAEL—New wood sculptures with color/Masks, costumes and sketches for the new Philip Glass opera, *Aknaten*. Thru 12/1. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/BEVERLY PEPPER—New, multipanel abstract paintings/Table sculptures and columnar floor pieces. Thru 12/8. Emmerich, 41 E. 57th (752-0124).

MARY FRANK—New monotypes and sculpture, thru 12/15. Zabriskie, 724 Fifth (307-7430).

CLEVE GRAY—Paintings of the Jewish cemetery in Prague, thru 12/8. Armstrong, 50 W. 57th (582-8581).

CHRISTOPHER HEWAT—Wood screens inlaid with painted wood scraps from New England architecture, thru 11/30. Munroe, 56 W. 57th (246-9616).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; thru 12/8. Berry-Hill, 743 Fifth (371-6777).

GEORGE INNESS—Landscape paintings, thru 12/8. Findlay, 41 E. 57th (486-7660).

LILA KATZEN—A sculptural installation based on Mayan archeological sites, thru 11/24. Rosenberg, 20 W. 57th (757-2700).

JONATHAN LASKER—Abstract oil paintings, thru 12/1. De Nagy, 41 W. 57th (421-3780).

RICHARD LYTLE—Paintings and watercolors of oversized flowers floating in front of mysterious landscapes, thru 12/1. Pearl, 38 E. 57th (838-6310).

JOHN MARIN—Paintings, thru 11/24. Kennedy, 40 W. 57th (541-9600).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Windows," thru 12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

ELIZABETH OSBORNE/ROGER WINTER—Still life paintings/Paintings of Texas landscapes. Thru 11/28. Fischbach, 24 W. 57th (759-2345).

IRENE RICE PEREIRA—Geometric abstractions from the '50s and '60s, thru 11/24. Zarre, 41 E. 57th (752-0498).

HARVEY QUAYTMAN—New paintings, thru 12/12. McKee, 41 E. 57th (688-5951).

STEPHANIE ROSE—Large-scale oil paintings with both figurative and abstract forms, 11/20-12/15. Getler/Pall/Saper, 50 W. 57th (581-2724).

JULIAN SCHNABEL—Large-scale paintings, some on velvet, others with broken plates, thru 12/1. Pace, 32 E. 57th (421-3292).

ROBERT SIVARD—Paintings of artists in their studios, thru 12/1. Midtown, 11 E. 57th (758-1900).

ELAINE SPATZ-RABINOWITZ—Paintings of idyllic scenes intruded upon by industrial and technological images, thru 12/1. Markel, 50 W. 57th (581-1909).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/7. Horticultural Society of New York, 128 W. 58th (757-0915).

RICHARD TUTTLE—Wall sculptures that are collages of unexpected materials, thru 12/1. BlumHelman, 20 W. 57th (245-2888).

ESTEBAN VICENTE—New paintings, thru 12/1. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Abstract paintings with a large, geometric shape in them, like a lightning bolt, thru 12/1. Oscarsson Hood, 41 W. 57th (750-8640)

ARNOLD ZIMMERMAN—Large, vessel-shaped ceramic sculptures, thru 11/24. Hadler-Rodriguez, 38 E. 57th (752-7734).

East Village

VITO ACCONCI—New work from the series, "Storage Units for People and Things," thru 11/25. Nature Morte, 204 E. 10th (420-9544).

BOBBY G—Paintings of large, brightly-colored figures outlined in silver, depicting residents of the Lower

East Side, thru 11/25. Semaphore East, 157 Ave B (475-2130).

MARCY BRAFMAN/NINI BIBOW—Abstract paintings by both. 11/21-12/15. Smith, 339 E. 10th (473-5995).

LINUS CORAGGIO—Political wall-reliefs and "street sculpture," thru 12/2. Avenue B, 167 Ave. B (473-4600).

FORD CRULL—Paintings that record a personal iconography of symbols, abstract forms and marks that provide clues to the artist's inner self, thru 12/2. Pictogram, 443 E. 9th (865-5476).

MARK DEAN—Paintings of solitary figures in landscapes, thru 12/9. Sharpe, 328 E. 11th (777-4622).

DANA BRYAN GARRETT—Symbolic paintings of haunted, visionary landscapes, 11/24-12/30. Garet, 204 E. 10th (475-8701).

WERNER HOEFLICH—Monochromatic portraits and still life paintings, on canvas and masonite, thru 11/25. Salvador, 216 E. 10th (228-3165).

BETSY KAUFMAN—Large-scale paintings that have the appearance of murals, thru 12/2. Wolff, 513 E. 6th (460-5844).

BILL KOMOSKI—An installation of drawings, thru 12/7. Christminster, 336 E. 5th (475-8369).

STEPHEN LACK/DAVID WOJNAROWICZ—Paintings about power and despair, with imagery taken from the media/An installation combining sound, painting and sculpture. Thru 11/25. Gracie Mansion, 167 Ave. A (477-7331).

WALTER MARTIN—Sculpture with architectural elements, thru 12/2. P.P.O.W., 216 E. 10th (477-4084).

MICHAEL MCCOLLUM—Figurative drawings in oil stick and monoprints, thru 12/23. Area X, 200 E. 10th (477-1177).

RICK PROL—Paintings that depict life in the East Village, starting at Avenue D, thru 12/9. B-Side, 543 E. 6th (477-6792).

JIM RADAKOVICH—Drawings, paintings and sculptures of people with elongated faces and features, thru 11/25. Sensory Evolution, 443 E. 6th (505-9144).

LAURIE SIMMONS—Photographs of color coordinated dolls in environments with monuments, such as the Eiffel Tower and the Great Wall of China, thru 11/25. International With Monument, 111 E. 7th (420-0517).

DAVID WILSON—Drawings, paintings on paper and canvas, and mixed-media constructions, thru 12/2. Art City, 439 E. 9th (420-0867).

SoHo and Tribeca

KAREL APPEL—Recent work, thru 11/29. Nosei, 100 Prince (431-9253).

IDA APPLEBROOG—Small serial strip paintings and two large paintings that deal with inmates, and with the concept that we are all inmates in a metaphorical sense, thru 11/24. Feldman, 31 Mercer (226-3232).

RICHARD BECKETT/ANDY SPENCE—Gestural abstract drawings/Abstract paintings. Thru 12/1. Toll, 146 Greene (431-1818).

ADOLF BENCA—Works on paper with classical mythology as a theme, 11/20-12/12. Twining, 568 Broadway (674-2070).

SARAH CANRIGHT—New paintings, thru 12/8. Adler, 578 Broadway (925-3336).

ENZO CUCCHI—New paintings and sculpture, thru 12/1. Sperone Westwater, 142 Greene (431-3685).

ENZO CUCCHI—Three large recent paintings on metal and one large wood sculpture, thru 11/24. Boone, 417 W. Broadway (431-1818).

MICHELE OKA DONER—Recent bronze and ceramic sculptures based on forms from nature, such as shells, fossils, bones and seeds, thru 12/1. Germans Van Eck, 420 W. Broadway (219-0717).

FRANK GEHRY—Lamps in the forms of fish and snakes, made of colored, hand torn chips of formica, illuminated from within, 11/24-12/22. Metro Pictures, 150 Greene (925-8335),

VITO GIACALONE/JOHN RISLEY—Silver paintings/Wood sculpture. Thru 12/8. Arbitrage, 99 Spring (334-9755).

JUDY GLANTZMAN/PENNELOPE GOODFRIEND—Drawings/Photographs. Thru 11/30. Windows on White, 62 White.

BARBARA GOODSTEIN—Figurative reliefs of plaster on board, thru 11/28. Bowery, 121 Wooster (226-9543).

APRIL GORNIK—Visionary landscape paintings with both abstract and representational characteristics, thru 12/8. Thorp, 103 Prince (431-6880).

JOHN HERSEY—Large-scale abstract paintings that refer to landscape, plus drawings and etchings, thru 12/7. Hirondelle, 476 Broome (925-1538).

TOM HOLLAND—Wall-works and 3-dimensional paintings, thru 11/24. Cowles, 420 W. Broadway (925-3500).

NEIL JENNEY—Recent paintings, thru 12/22. Oil & Steel, 157 Chambers (964-1567).

DONALD JUDD—New sculpture, thru 12/15. Castelli, 420 W. Broadway (431-5160).

HEDY KLINEMAN—Fashion portraits of fashionable people, thru 12/8. Bouckaert, 100 Hudson (925-6239).

LEONARD KOSCIANSKI—Paintings of ferocious dogs, wild pigs, and hawks pursuing each other through wooded landscapes, thru 12/1. Kind, 136 Greene (925-1200).

LES LEVINE—Large-scale polaroids, giant watercolors and plasticene models for media projects, thru 12/8. Greenwald, 181 Mott (219-1642).

JOE LEWIS—Drawings, objects, and prints, thru 12/22. Manhattan Art, 81 Greene (219-2007).

HARVEY K. LITTLETON—New glass works, thru 11/25. Heller, 71 Greene (966-5948).

RUSSELL MALTZ—Paintings on sheets of glass that are stacked together, thru 12/8. Condeso/Lawler, 76 Greene (219-1283).

RACHEL MAURER—Mixed-media drawings, mostly portraits, thru 12/2. Central Hall, 386 Broadway (226-9515).

MELISSA MEYER—Paintings and drawings, 1980-1984; thru 12/29. Exit Art, 578 Broadway (966-7745).

JU MING/LIN EMERY AND JAMES DREW—New bronze sculptures inspired by Tai Chi movements/An audio-kinetic sculptural installation that is an interpretation of the death of Thomas a Becket. 11/24-12/29. Hutchinson, 138 Greene (966-3066).

PIET MONDRIAN—"The Wall Works, 1943-44"--rectangular cards of red, yellow, blue, gray and white that the artist tacked to his studio wall, and were later reassembled by artist Harry Holtzman for a show at MOMA in 1983. Thru 11/24. Carpenter & Hochman, 420 W. Broadway (219-0010).

GERRY MOREHEAD—New paintings, thru 11/30. Gladstone, 152 Wooster (505-8690).

THOMAS NOZKOWSKI/JOYCE ROBINS—New drawings in oil on paper/Bronze and ceramic sculpture. Thru 11/24. 55 Mercer (226-8513).

PABLO PICASSO/RICHARD PETTIBONE—Erotic etchings from the "347 series"/Paintings based on the Picasso etchings. Thru 12/1. Freidus/Ordover, 70 Greene (925-0113).

JOSEPH PICCILLO—New drawings, thru 12/5. Knowlton, 153 Mercer (431-8808).

RICK PROL—Expressionistic paintings, thru 12/22. Bromm, 90 W. Broadway (732-6196).

JOSEPH RAFFAEL—Portraits of the artist's family, self-portraits, as well as paintings of lilies and fish, thru 12/6. Hoffman, 429 W. Broadway (966-6676).

RICHARD RAPPAPORT—Large figurative oil paintings from 1965-1984, thru 11/28. Blue Mountain, 121 Wooster (226-9402).

TERRY ROSENBERG—Paintings, drawings and sculpture, thru 11/24. Stoler, 13 White (966-5090).

SUSAN ROWLAND—Large-scale abstract paintings and paintings on screens, thru 12/8. Rentschler, 72 Greene (431-7550).

GEORGE SCHNEEMAN—An annual "Christmas store" installation, thru 1/5. Red Studio, 301 Church (219-8239).

CLAIRE SEIDL—Paintings with imagery that recalls whirlpools, twisting branches, heavy stones, claustrophobic undergrowth, thru 12/1. Rosenberg, 115 Wooster (431-4838).

JOEL SHAPIRO—New sculpture, thru 11/29. Cooper, 155 Wooster (674-0766).

KEITH SONNIER—Tokobashira series, thru 12/15. Castelli, 142 Greene (431-6279).

EDVINS STRAUTMANIS—Paintings, drawings, and monotypes with skulls as a central image, thru 12/15. Kerr, 76 Greene (219-0395).

PASCAL VERBENA—"Habitacles"--constructions made from the weathered and polished wood of his native Marseilles, thru 12/5. Esman, 121 Spring (219-3044).

WALTER WEISSMAN—Sculpture, photography, drawings, and an installation that all have to do with the nature of architectural structures, thru 12/1. 14 Sculptors, 164 Mercer (966-5790).

ALVIN WINANT—An environmental sculpture installation, thru 12/1. Cutler, 164 Mercer (219-1577).

LEBBEUS WOODS—Three public building projects, thru 12/2. Storefront, 51 Prince (431-5795).

KES ZAPKUS—Paintings, drawings, watercolors and prints from 1982-1984, all dedicated to the topic, "Children of War,"thru 11/24. Weber, 142 Greene (966-6115).

Other

CARL APFELSCHNITT—New paintings, thru 11/23. Tower, 45 W. 18th (620-0505).

ROMARE BEARDEN—Watercolors from "The Obeah Series,"thru 12/15. Cordier & Ekstrom, 417 E. 75th (988-8857).

GIOVANNI BOLDINI—Portraits by a late 19th century Italian painter, depicting the demi-mondaine world of Paris, thru 12/22. Grey Art Gallery, 33 Washington Place (598-7603).

AMY CHAIKLIN/NANCY DREW/ROBIN VAN ARDOL—Paintings by all three. Thru 12/8. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

WARD DAVENNY—Recent prints and charcoal drawings of eerie landscapes at twilight, thru 11/24. Ryan, 452 Columbus (799-2304).

BILL HUTSON—Paintings of San Marcos, Texas and the mainstreet, thru 12/16. Onyx, 54 Irving (505-9001).

JOSEPH KONZAL—Abstract sculpture in wood, aluminum and steel, thru 11/30. New School, 66 W. 12th (741-5687).

JOYCE KOZLOFF—A proposal for a mural in the Harvard Square Subway Station, which will be an architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St., Long Island City, Queens.

AUGUSTUS SAINT-GAUDENS—Bronze reliefs, busts, medals, plaster casts, gilded reductions, statues and photographs, thru 12/19. Cooper Union, 7th St. at Third Ave. (254-6300).

HARRIET STANTON—Monoprints of Irish landscapes, thru 11/30. Stein, 711 Amsterdam (666-3218).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). 19th and 20th century paintings by Chagall, Dubuffet, Klee, Leger, Pissarro, others; thru 12/8.

ARTIS GROUP—52 E. 76th (772-2323). Architectural drawings from the 18th century to the 1930's, including a group of four plans by Giacomo Quarenghi (1744-1817); thru 12/1.

COLNAGHI—26 E. 80th (772-2266). English portraits, paintings, and watercolors by Gainsborough, Lawrence, Reynolds, Romney, others; thru 12/20.

CORSINI—162 E. 63rd (371-6455). Paintings by Castiglione, Daddi, Fra Angelico, Tiepolo, others; thru 12/8.

DAVIS & LANGDALE—746 Madison (861-2811). British drawings and watercolors from 1890-1945, by such artists as Vanessa Bell, Duncan Grant, Lucien Freud, others; thru 11/29.

ELKON—1063 Madison (535-3940). "La Femme"--works by Arp, Balthus, Giacometti, Maillol, Matisse, others; thru 11/24.

FOXWORTH—33 E. 65th (772-3460). "The Gold Show"--paintings and sculpture by Berg, Brauner, Dali, Hart, Man Ray, Simon, others; thru 12/15.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

IBM GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). Art of the Northwest Coast American Indian, thru 12/29.

MCCARRON—1014 Madison (772-1181). Engravings, etchings and drawings by 16th-18th century masters, including Bernini, Bruegel, Piranesi, others; thru 12/31.

SCULPTURE CENTER—167 E. 69th (879-0430). Works by sculptors who use wood as their medium, including Driscoll, Ferrara, Hopkins, Marisol, others; thru 11/27.

TAITTINGER—1089 Madison (570-6767). 19th & 20th century French paintings by Bonnard, Boudin, Manguin, Signac, Utrillo, others; thru 12/22.

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ART

YORK—21 E. 65th (772-9155). Works on paper by American artists, including Audubon, Burchfield, Dove, Sheeler, others; thru 12/1.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Mood in Land-scape," with paintings by Birmelin, Chaet, Downes, Sultan, others; thru 11/24.

MARLBOROUGH—40 W. 57th (541-4900). "Masters of Modern and Contemporary Sculpture," with works by Arp, Botero, Giacometti, Hepworth, others; thru 12/4.

ST. ETIENNE—24 W. 57th (245-6734). "Arnold Schoenberg's Vienna"—paintings by Schoenberg and his contemporaries, including Gerstl, Klimt, Kokoschka, Schiele; thru 1/5.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 12/21.

SCHOELKOPF—50 W. 57th (765-3540). Recent still life paintings by Anderson, Bailey, Gillespie, Han, Ingle, others; thru 12/5.

East Village

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists"—Alexander, Chia, Moses, Murray, Pozzi choose Berry, Gober, Jones, Manns, Shaw; thru 11/25.

P.S. 122—150 First (677-5280). "The Rapturist Painting Exhibition," with works by Butler, Huddleston, Irish, Ryan, Szczepanek; thru 11/25.

Soho and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). Neo-constructivist works by architects, fashion designers, and sculptors; thru 12/8.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"—works by Ashford, Diamond, San Clementi, Zalopany, others; thru 12/1.

BLOM & DORN—164 Mercer (219-0761). Piantings by Duffy, Frandsen, Levav; thru 12/2.

CLOCKTOWER—108 Leonard (233-1096). "Labor Intensive Abstraction" with works by Denes, Held, Pindell, Tuck, Wurmfeld, others; thru 12/8.

49th PARALLEL—420 W. Broadway (925-8349). Paintings by Alexander, Gernie, Johnson, Meigs, Tod, Wiitasalo; thru 11/24.

GEMINI G.E.L.—55 Crosby (219-1446). Limited prints and sculpture by Borofsky, Hockney, Johns, Lichtenstein, others; thru 12/22.

HENOCH—80 Wooster (966-0303). "Master Furniture Makers of the '80s," thru 12/30.

KITCHEN—59 Wooster (925-3615). "Range of Response," with works by Albert, Doran, Gilbert, Koury, Tuft, Wagner; thru 12/1.

NICHOLS PRINTMAKERS—83 Grand (929-6688). "Intuition and the Block Print," with prints by Bosman, Connelly, Immendorff, Keever, Wye, others; thru 12/2.

SONNABEND—420 W. Broadway (966-6160). New works by gallery artists, including Bochner, Bommels, Gilbert & George, Kounellis, Winters, others; 11/24-12/17.

VISUAL ARTS—137 Wooster (598-0221). A show of small works curated by Jeanne Siegel; thru 12/2.

Other

CITY GALLERY—2 Columbus Circle (974-1150). Works by artists from the Dominican Republic, thru 11/30.

LEHMANN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). Paintings, drawings and sculpture from the 20th century collection of the Metropolitan Museum of Art, thru 1/6.

PRATT MANHATTAN CENTER—Lexington at 30th (718-636-3517). Paintings, sculpture, and mixed-media works by artists of American Indian extraction; 11/19-12/18.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (875-4031). Works by Viet Nam veterans, including Edelman, Headley, Nightlinger, Noli, Tabak; thru 12/7.

Photography

ANSEL ADAMS/BERENICE ABBOTT/TODD WATTS—Large format photographs. Thru 11/30. Hamilton, 19 E. 71st (744-8976).

TOM ARNDT—Photographs of the Mondale-Ferraro campaign, thru 12/1. Manes, 177 Prince (505-5722).

GRETCHEN BERG—Photographs of Manhattan and its inhabitants, from 1965-1983, thru 12/1. Photographics Unlimited, 43 W. 22nd (255-9678).

COOPER UNION—41 Cooper Sq. War Torn: Survivors and Victims of the Late Twentieth Century, features the work of 31 internationally known war photographers, thru 12/13.

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

RUSSELL DRISCH—Large-scale painted photographs and 3-dimensional photographic wall pieces, thru 12/21. Pfeifer, 568 Broadway (226-2251).

ALFRED GESCHEIDT—Satirical photographs, thru 11/30. Overseas Press Club, 52 E. 41st (679-9650).

HAMILTON—19 E. 71st (744-8976). Photographs by Abbott, Adams, Watts; thru 11/30.

HORST—Black-and-white photographs from the 1930's to the present, thru 11/24. Staley-Wise, 177 Prince (777-1590).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

LEDEL—168 Mercer (966-7659). "1984 Annual Print Competition"—sponsored by Nikon and the Maine Photographic Workshops, judged by Abbott, Cinao, Hughes, others; thru 11/22.

MIKAEL LEVIN—Landscape photographs of France, Israel, Sweden, Norway and the American Southwest, thru 11/30. Harder, 37 W. 57th (308-0043).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of Democratic National Conventions by Robert Frank; also works by Paul Strand, Nicholas Nixon, thru 11/24.

FRANCESCO SCAVULLO—Fashion portraits, thru 12/1. Light, 724 Fifth (582-6552).

GEORGE SEELEY—Figure studies in landscapes by a photographer who showed his work at Stieglitz's "291," thru 12/1. Miller, 724 Fifth (246-1625).

NEIL SELKIRK—Large-scale black-and-white portraits and landscapes, thru 11/30. Books & Co., 939 Madison (737-1450).

SOHO PHOTO—15 White (226-8571). Photographs by Frank, Gentieu, Padernacht, Volkmann, Woolner, others; thru 12/7.

ROSALIND SOLOMON—Photographs from 1976 to the present, thru 12/21. Photo Center Gallery of N.Y.U., 721 Broadway (598-3939).

BILL STANTON—Photographs of Nicaragua, thru 11/26. Popular Photography, 1 Park (503-3700).

VAL TELBERG—Photomontages, both vintage and recent, thru 12/8. Miller, 38 E. 57th (319-1800).

WAVE HILL—675 W. 252, Bronx (549-3200). "Flower as Image in 20th Century Photography"—works by Atget, Callahan, Dahl-Wolfe, Devine, Groover, Hockney, Shore, others; thru 1/6.

WOLF—30 W. 57th (586-8432). 19th century photographs depicting traditional society, thru 12/1.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Harvey K. Littleton: Glass Sculpture and Ceramics; thru 1/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28... Origami Holiday Tree; 11/19-1/6.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30 $1.50, students and seniors $1...Arctic Vision: Art of the Canadian Inuit; thru 11/29...Robert Barsamian; thru 11/29.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms... Gowns by Grès; thru 1/6. . . . . Thunderstruck Landscape; thru Nov...Gary Bukovnik: Monotypes; thru 12/2...Taj Worley: Prints 1976-1984; thru 12/2...Six in Bronze; thru 1/6...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; 11/20-2/24.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark, period rooms, Washingtonia, etc...The Legacy of Lafayette; thru 6/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters. . . . . Will Insley: The Opaque Civilization, thru 11/25...Australian Visions: 1984 Exxon International Exhibition; thru 11/25...Horst Antes Sculpture; thru 11/25...Collection Gallery: Norris Embry; thru 12/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections ; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light...Gold Illuminators - 1984; thru 11/30... Erastus Salisbury Field; thru 1/6...Portugal and Porcelain: A little-known chapter in European ceramic history; 11/21-2/3...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; 11/25. . . Landscape Etchings by Rembrandt, thru 11/25. . . Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Erastus Salisbury Field; thru 12/9.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on

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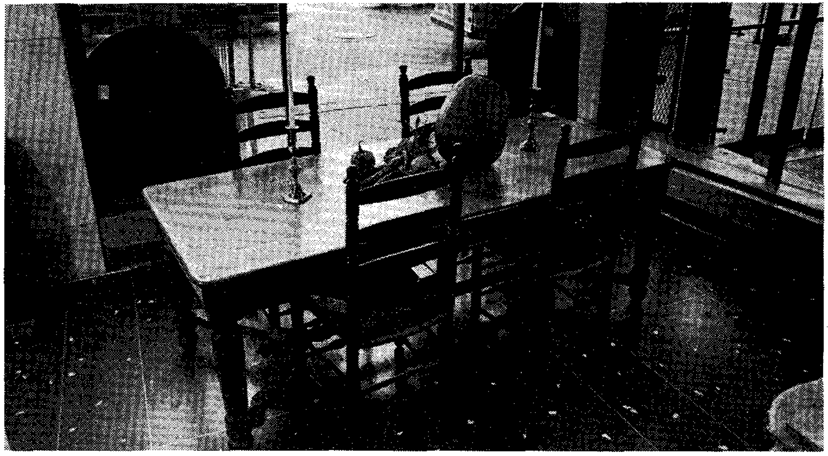

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MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr..... Queens, Courtesans and Cavaliers; thru 1/6..... New York's Daring; thru 1/6...Cream of the Crop: The New Couture; 11/20-6/16.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing..... Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free... Works by Max Beckmann; thru 1/13.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Leon Golub Retrospective; thru 11/25.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Visions of Liberty; thru 1/13... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2...A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . . The Center for Book Arts; The First Decade; thru 11/29...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31...New York's Little Flower: LaGuardia As Mayor; thru 12/7...Music by Richard Rodgers; 11/20-2/2.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures, thru 11/30..... Joseph Ternbach Conservator/Collector; thru 1/13...Activated Walls; thru 11/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Treasures from Harlem; thru 1/1... From the Studio: Former Artists-in-Residence, 1984; thru 1/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Print Acquisitions 1974-1984; thru 11/25. . . Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/21 at 10: Fine French and Continental Furniture, Objects of Art, Clocks, Tapestries and Sculpture. On view from 11/16. **East**, 219 E. 67th St.-(570-4141). 11/20 at 10 & 2, 11/21 at 10: Furniture, Paintings, Rugs, Tribal Art, Oriental Works of Art, Decorative Objects, and the Edward S. Bundy Collection of Trophy Mounts. On view from 11/16.

DOYLE—175 E. 87th St. (427-2730). Next sale 11/28.

PHILLIPS—406 E. 79th St. (570-4830). 11/20 at 11: Furniture and Decorations. On view from 11/17.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 11/20 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 11/15. 11/21 at 10:15 & 2: Dance, Theatre, Opera, Music Hall, and Film Material. On view from 11/16. 11/23,24 at 10:15 & 2: European Works of Art, Tapestries, and Furniture. On view from 11/17.

OTHER EVENTS

Happenings

IN A HOLIDAY MOOD—If it's Thanksgiving, and it is, can Christmas be far behind? Only as far as the end of Macy's big parade, when Santa Claus and his retinue arrive at Herald Square. Date is 11/22, and step-off time is 9 a.m., from C.P.W. and 77th St. As usual, the route is down C.P.W. to Columbus Circle, and then down Broadway. There'll be nine huge balloons floating above the paraders and spectators; Garfield the feisty cat and lovable Raggedy Ann are the newcomers Are you surprised to know there'll be a Cabbage Patch Kids float among the new ones this year?. . .And you might be glad to know the first holiday tree *we* know about will be up as of 11/19 at the American Museum of Natural History. It's the annual origami masterpiece, with thousands of tiny ornaments. Lighting ceremony is at 4.

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "The Living Nativity" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10/85, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22. All tickets are on sale in advance.

THE STAR OF CHRISTMAS—Holiday show about the skies at the time of the first Christmas. At varying times, and special holiday performances. Hayden Planetarium (873-8828), at American Museum of Natural History, C.P.W. and 81st St. $3.75; children $2; seniors $2.75.

A CROWDED CALENDAR FOR THE HOLIDAY WEEKEND includes the Whole Life Expo, 11/23-25, at the New York Penta Hotel, Seventh Ave. and 33rd St.The busy health fair will spotlight nutrition, medicine, holistic healing, and human potential, through workshops, exhibits, speakers, products, and more. Ralph Nader, Dick Gregory, Anthony Robbins, Curtis Sliwa, Bill Baird, and others will talk about diet, positive thinking, intellectual and spiritual health, and such. Admission: $8.50 daily, $20 for the three days, $15 for two; it includes everything except a fee for the intensive workshops. (505-0740 for more of the program). . .The New York Custom Car Show will be at the New York Coliseum, Columbus Circle, 11/23, 11/24, noon-11; 11/25, 11-10, with 300 vehicles that include hot-rods, vans, trucks, antiques, trikes, stock cars, and many more. $7; children 6-12, $3.50. . .A small, short-hair Singapura will be the exotic star of the Brooklyn Cat Fanciers' Championship and Household Pet Cat Show, 11/24, 9:30-6. Besides the showing and judging, Dr. Marge Collier will give a seminar on cat care. At St. Finbar's Social Center, 138 Bay 20th St. at Bath Ave., Bensonhurst, Brooklyn. $3; seniors and children under 12, $1.50. . .120 dealers will be out in force at the Westchester Stamp, Coin & Paper Money Show, "WESPNEX," at the Westchester County Center, White Plains. Fri. 1-9; Sat. 11-8; Sun. 11-5. $2.50; children under 12, $1.

SOUTH STREET VENTURE—An hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, Sun.-Thurs. 11-6; Fri. and Sat. 11-8. $4.50; children under 12, $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

ARTS AND CRAFTS FOR SALE AND/OR ON VIEW—The Uptown and Downtown Crafts Festival is a two-part affair, 11/23 - 25 at both the Universalist Church, C.P.W. and 76th St., and the Loeb Student Center, LaGuardia Pl. and E. 4th St. Contemporary crafts are featured at both places: weaving, blownglass, handpainted silk, wooden things, metal, jewelry, leather, the whole range of media. $2.50 admits one to both shows; hours are noon-7 Fri., 11-7 Sat., 11-6 Sun. . ."Stereographs: The Victorian World in 3-D" opens at the Dairy, Central Park at 65th St. west of the Zoo, 11/21—a nostalgic look at American and English life through these double-picture, three-dimensional images. From the Herbert Mitchell collection, the show is presented by the Central Park Conservancy, thru March, 1985. It includes work by some contemporary stereo photographers. . .Boxes, plates, plaques, lamps, eggs, and other hand-crafted items are on sale 11/19-12/1 at the Lincoln Savings Bank, Madison Ave. and 70th St. NYU's School of Social Work benefits from the sale, and there are door prizes too. Hours: 9-3 Mon.-Fri.; to 6 Thurs.; to 1 Sat. . Jewish Book Month has led to two current Brooklyn exhibits: At the Brooklyn Central Library, "The Paper Shtetl,"a book by David Grupper and David Klein, comprises 40 cut-and-assemble three-D models that include a wedding, a house of study, a marketplace; in the Children's Room, thru 12/3. Another copy of the book will be part of a display at the Kings Bay YM-YWHA, 3495 Nostrand Ave., 11/20-12/17. Same place:"Printing and Judaica" is work by artist Hedda Kafka-Grupper: Jewish greeting cards and an ancient wimpel, or binding cloth, in a modern version. Jewish books on view, too. . ."Rockages—It's Only Rock 'n' Roll" goes on 11/23-25 at the Roosevelt Hotel, Madison Ave. at 45th St. Its subtitle tells all: "The Original Rock 'n' Roll Flea Market, Film/Video Festival & Rock Music Convention." It costs $10, and hours are 2-11 Fri., noon-10 Sat. and Sun. (777-7090). . .It's Colonial Day down at Castle Clinton and the Battery, 11/24, noon-3. Exhibits on Colonial and Indian days, plus a walking tour beginning at 1. Free.

Tours

UPPER WEST SIDE—A "walk through literary New York" includes a look at the neighborhood of Salinger and Singer. With the Emanu-El Midtown YM-YWHA (674-7200). 11/25 at 11 a.m. $8. Phone for meeting place.

ROOSEVELT ISLAND—With Adventure on a Shoestring (265-2663), a walking tour. 11/25, meet at 3, NW corner of Second Ave. and 59th St. $5, plus $1.80 for the Tramway fare.

GLACIERS AND ROCKS, the Geology of New York City, in Central Park. 11/25 at 2, meet at the Dairy, 65th St. west of the Zoo. Free.

MUNICIPAL ART SOCIETY—(935-3960). "The Gilded Era," "a restoration tour," with gold-leafing expert Henry N. Christenson. 11/20 at 12:30, meet at the Urban Center, Madison Ave. and 51st St. $5.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). 11/25, 10-5, the South Bronx, "Diversity in Urban Living." $20. . .11/19, tea at Windows on the World; $12. 11/26, tea at the Plaza's Palm Court; $18.50.

INWOOD HILL PARK, with the friends of. 11/25 at 1, a "free ramble" to enjoy the park. Meet at the flagpole, near the Isham St. entrance, near 207th St. subway stop. $1.

URBAN PARK RANGERS—Tours and workshops. Free unless noted. **Bronx:** 11/24, meet at 1, at Crotona Park Boathouse (589-0096), for a study of fresh-water Indian Lake. 11/25 at 1, meet at Van Cortlandt Park Visitors' Center (548-7880) for a session about Native American know-how. 11/25 at 7 p.m., meet at Crotona Boathouse for an exploration of the night sky . . .**Brooklyn (856-4210):** Mounted tour of Prospect Park. $15 to reserve your horse; must pre-register . . .**Manhattan (397-3091):** 11/24 at 1, meet at Tablet Rock, Inwood Hill Park, for a trek along the Nature Trail (follow signs from Isham and Seamen Sts. entrance). 11/24 at 1: go to Battery Park, Castle Clinton, for a walk in the area and to see exhibits on Colonial culture. . .**Queens (699-4204):** 11/25 at 2, meet in Alley Pond Park upper parking lot, off Winchester Blvd. north of Grand Central Pkwy., for a tour focusing on Colonial and Indian history. . .**Staten Island (442-1304):** 11/24 at 11 a.m., take a history walk in Wolfe's Pond Park; meet at the Parkhouse. 11/25 at 1, pre-register your 8-to-12-year-olds on a scavenger hunt for Leni Lenape Indian artifacts.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2 p.m., for two hours; reservations only (226-1426; $5; under 16, $3.50.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

LINCOLN CENTER—Tours of the theaters, some backstage areas, and underground concourse. One-hour tours leave at frequent intervals daily, 10-5, from the Concourse level (877-1800, ext. 512). $5.25; students, seniors $4.75; under 14, $3.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 11/23, Cunningham Park, Queens. 11/24, Flushing Meadow Park, Queens. 11/25, Central Park. $15. Phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). 11/24 at 10 a.m., a woodland walk; $1. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds., at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2. . .Brooklyn Botanic Garden, 1000 Washington Ave. Each Sun. at 1, meet at the Garden Shop for a 45-minute tour; free.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 11/23, Willow Lake, Queens. $12. Phone for meeting place.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 11/25, New Jersey Horse Farms. $18 with transporation; $10 without. Reservations.

OUTDOORS CLUB—Write P.O. Box 227, New York 10021, for schedule of country hikes. Also: 11/22 at 10 a.m., meet near "the little plaza with benches" on Astoria-bound side of elevated line, on BMT RR train, Astoria Blvd. stop. Tour is an island-hopping trek over Randalls, Wards, and Roosevelt, via three bridges; have exact change for Tramway. Tour fee, $1 (587-9691, weekdays only).

Sports

HOCKEY—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 11/20 at 8:05, vs. Washington. 11/24 at 7:05, vs. Buffalo. . . **N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 11/21 at 7:30, vs. Buffalo. 11/25 at 7:30, vs. Quebec.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000).$8-$16. 11/20 at 7:30, vs. Golden State. 11/24 at 7:30, vs. Indiana.

WRESTLING—All-star matches. Madison Square Garden (564-4400), 11/26 at 8. $7-$12.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 11/22, Queens County; 11/24, Ladies; 11/25, Sport Page.

Children

Note: For listings of other, continuing, entertainments, please refer to last week's issue.

THE BIG APPLE CIRCUS—A one-ring show, in its own tent at Lincoln Center (860-7320). 11/23-1/1/85. $6-$24. Daily performances at varying times.

THE CHRISTMAS CAPER—A musical mystery about a threat to Santa Claus and his elves. Applecoop Productions, by Mary Ann Di Maria and Nick Picciallo. At the Triplex Theater, 199 Chambers St. (618-1980). Opens 11/22 at 2, thru 12/30. Tues.-Sun., with curtain times varying from 10 am. to 7:30 p.m. $12.50, $15 Tues., Wed., and Thurs. evenings; $10, $12.50 Wed., Thurs., Fri. a.m. and matinees; $15, $17.50 Fri., Sat., Sun. at any performance.

PETE SEEGER—Special concert for youngsters. Carnegie Hall, 11/24 at 2:30. $4.50, $6.50.

TEDDY ROOSEVELT—The musical about the president's boyhood, by Theatreworks USA. Theodore Roosevelt Birthplace, 28 E. 20th St. (595-7508). 11/23, 25 at 1 and 3; 11/24 at 11 a.m. Free, but reservations required.

SHOWTRAIN '84—SchoolTime Theatre, with songs and sketches about colorful characters around the U.S. Noel Coward Theater, 164 Eleventh Ave., 22nd-23rd Sts. (206-1764). 11/23 at 11, 1, 4; 11/24, 11 and 1; 11/25, noon. $4.50.

OTHER EVENTS

THE NUTCRACKER AND THE MOUSE QUEEN—With music from Tchaikovsky's "Nutcracker Suite." P.A.L.'s Children's Theatre of Public School No. 61. 11/24 at 11:30 a.m., at B. Altman, Fifth Ave. and 34th St., 8th floor (477-9450). Free.

THE MAGIC GARDEN WINTER SHOW, with Carole and Paula, Sherlock, Flapper, and their pals. New Dorp High School, 465 New Dorp Lane, S.I. (462-3525), 11/25 at 10:30, 1, and 3:30. $6.50.

BROOKLYN TALENT—Songs and comedy, by poets Bob Tramonte and Matthew Paris; pianist Mimi Stern-Wolfe with music by Kleinsinger, Thomson, Beethoven, others. Picnic House, Prospect Park, 3rd St. and P.P.W., 11/25 at 2. Free.

MOVIES FOR KIDS—Five animated films, award-winners. Trinity School Auditorium, 101 W. 91st St. (307-6149), 11/24 at 1:30. $2.50.

KAREN HAMILTON, folksinger-guitarist. Songs and games from the Afro-American tradition. American Museum of Natural History, C.P.W. and 79th St. (873-1300), 11/24, 25, 1-4:30. Free with museum admission.

GROWNUPS—A musical about the adults' world through a child's eyes, by First All Children's Theatre. At 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4, thru 12/16; also 11/23 at 2 and 4. $10.

PETER AND THE WOLF—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (858-9152). 11/19, 20, 21 at 10:30 a.m. and 1. $3.50. **NOTE:** A performance 11/24 at 1, at Brooklyn College Whitman Theater, Flatbush and Nostrand Aves. (462-3525); $5.

THE WIZARD OF OZ—The Puppetworks, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217). Sun. at 2, thru 12/9. Also 11/23 at 2. $3.50.

PAPAGENO PUPPET THEATER—"Cinderella," a musical for rod puppets. West Side Y, 5 W. 63rd St.(877-4852). Sat. at 1 and 2; Sun. at 11, 1, and 2; thru 12/16. Also 11/23 at 1 and 2. $3.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 11/24 at 11 a.m. and 2 p.m.:"The Briarpatch Puppets," with Duke Kraus. $3.

MICHAEL TAUBENSLAG PRODUCTIONS—11/25 at 1:30: "The Holiday Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672).11/24 at 1:30, the Donna Rose Puppets in "Penelope Pilgrim and Topsy Turvey Turkey." $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1. . .11/25 at 2:30: Oscar Brand, balladeer, hosts a Thanksgiving party, with stories, songs, and games. $3.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. thru 1/6/85: "Wilbur, the Christmas Mouse," at 1:30; "Pinocchio's Christmas Journey," at 3. Also 12/26-31. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 11/24, 1-2:30, "Twig Twisters," with magnifiers and microscopes and the Royal Gardener. Free, but must reserve.

SPECIAL EXHIBITS—"Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., Thru 1/31/85. . .Magic, Past and Present, at the Library and Museum for the Performing Arts, Lincoln Center, thru 12/31. Artifacts, posters, video, collectibles, and more.

THE WIZARD OF OZ—Yates Musical Theater, at Jewish Commmunity Center, 411 E. Clinton Ave., Tenafly, N.J. (201-569-7900). 11/23 at 11 a.m. $5.

THE WIZARD OF OZ—Family musical, at Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. at 1 and 3:30, thru 12/16; also 11/23. $4; reservations a must.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for programs in all the boroughs. St. Agnes Branch, 444 Amsterdam Ave.: 11/20 at 3:30, "The Turtle's Magic Song," a shadow-puppet play from Brazil, with Sara Germaine. Also at Washington Heights, 1000 St. Nicholas Ave., 11/21 at 11 a.m. . .Donnell Library Center, 20 W. 53rd St.: 11/20 at 2, stories, finger plays, activities with Leslie Flaherty; pre-register (621-0636). . .Lincoln Center Library, Heckscher Oval, 11/24 at 2: folk songs, and a singalong, with Purly Gates. . .Yorkville, 222 E. 79th St., films for ages 3-8, Thurs. at 4. Preschool picture-book hours, Wed. at 4, ages 3-4; Tues. at 4, ages 5-7.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 11/24 at 2, artist Gerald McDermott of "Daughter of Earth." In the Uris Center, 11/25 at 4: Amy Luckenbach and her "Nutcracker Jumping Jacks," in "The Tale of the Nutcracker." Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area. . .Opening 11/21: "Pop-Up," life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 11/23, Thanksgiving holiday workshops: for ages 8-12, corn-husk dolls, at 1:30 and 3; ages 4-8, at 1:30 and 3, making seed collages. 11/24 at 1:30 and 3, 11/25 at 2: a Thanksgiving masquerade—wear a costume or create one; prizes, too. Note: museum closed 11/22.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibit "Soundtracks". . .Fri. at 1, "Cozy Afternoons,"storytelling for 3-5-year-olds...11/23 at 1:30 and 3: The Dragon Dance Theatre in Andersen's "What the Old Man Does Is Always Right," with song, mime, puppetry. 11/24, 25 at 1:30, guest musicians Peter Griggs and Iris Brooks; Sat., rhythms, dance patterns, and body ornaments; Sun., "Soundscape,"an original composition. All free with museum admission.

QUEENS MUSEUM, N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 11/25: Creating with Copper. Free.

STATEN ISLAND MUSEUM, at the S.I. Institute of Arts and Sciences, 75 Stuyvesant Pl., S.I. (727-1135). Open Tues.-Sat. 10-5; Sun. 2-5. 11/24 at 10 a.m., workshop in making clothespin dolls; $1.50; registration required.

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RADIO HIGHLIGHTS

Wed., Nov. 21

3:00/WNCN—Negri: La Nizzarda; **Bizet:** Sym in C; **Purcell:** Fantasia: 3 Parts on a Ground in D.

WNYC—Stockhausen: Stimmung.

4:04/WQXR-AM/FM—Albinoni: Cto a cinque in d, Op.9; **Paganini:** Sonata Concertata in A; **Beethoven:** Rondo a Capriccio in G, Op.129; **Walton:** Sheep May Safely Graze from the Wise Virgins, Suite.

5:00/WNCN—Liszt: Les Preludes; **Schubert:** Nocturne for Piano, Violin & Cello in E-Flat, Op.148; **Beethoven:** Grosse Fuge in B-Flat, Op.133.

7:00/WNCN— Anniversary Concert. Joaquin **Rodrigo**. Bajando de la Meseta; Concierto de Estio; Madrigales Amatorios; Sonata a la Espanola; En los Trigales.

7:03/WQXR-AM/FM—Bach: Sonata #5 in f for Violin & Harpsichord; **Kodaly:** Dances from Galanta.

7:30/WNYC—Stravinsky: Suite italienne.

8:00/WNCN—Beethoven: Sonata for Violin & Piano #3 in E-Flat, Op.12, #3; **Haydn:** Qt in F, Op.20, #5; **Monteverdi:** Motet "Currite Populi."

WNYC—Khachaturian: Trio for Clarinet, Violin & Piano; **Strauss:** Metamorphosen; **Debussy:** En Blanc et noir; **Prokofiev:** Sym #2 in d.

8:05/WQXR-AM/FM—Glinka: Ov from Russlan and Ludmilla; **Dvorak:** Sym #7 in d.

9:00/WNCN—Dvorak: Sym # 9 in e, Op.95 "From the New World"; **Puccini:** Turandot: Nessun dorma; **Brahms:** Academic Festival Ov, Op.80; **Viotti:** Cto for 2 Flutes in A.

10:00/WNYC—Reich: Music for 18 Musicians, Part 11.

Thurs., Nov. 22

3:00/WNCN—Gershwin: Preludes; **Gervaise:** Danceries; **Clementi:** Sym #2 in D, Op.18.

WNYC—Bach: Mass in b.

4:04/WQXR-AM/FM—Mozart: Divertimento for Winds in B-Flat; **Graupner:** Cto in D for Viola & Viola d'amore; **Elgar:** Pomp and Circumstance March #1 in D.

6:00/WNCN—Smetana: Ma Vlast; **Beethoven:** Cto for Piano #4 in G, Op.58.

7:00/WNCN— Anniversary Concert. Benjamin **Britten**. Fantasy Qt, Op.2; Songs from the Chinese, Op.58; Sacred and Profane, Op.91: Shepherd's Carol.

WNYC—Ives: 3 Harvest Home Chorales; **Thomson:** Suite from "The River."

7:03/WQXR-AM/FM—Vivaldi: Sonata in g, Op.2; **Grofe:** Mississippi Suite; **Mendelssohn:** 3 Fantasies.

8:00/WNYC—The Minnesota Orchestra. Neville Marriner, conductor. **Wanhal, Foote, Ravel, Bartok, Weber.**

8:05/WQXR-AM/FM—Mozart: Piano Cto #15 in B-Flat; **Vaughan-Williams:** Flos Campi.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. With pianist Misha Dichter. **Schubert:** Sonata in B; **Brahms:** Variations & Fugue in B-Flat on a Theme by Handel, Op.24.

9:06/WQXR-AM/FM— Lorenzo da Ponte, Part 11.

Fri., Nov. 23

3:00/WNCN—Brahms: Piano Trio #1 in B, Op.8; **Waldteufel:** Skater's Waltz, Op.183.

WNYC—Elgar: The Kingdom.

4:04/WQXR-AM/FM—Beethoven: Piano Sonata #6 in F, Op.10; **Lalo:** Fantaisie Norvegienne for Violin & Orch; **Bach:** Suite #3 in D (Air).

5:00/WNCN—Ernst: Fantasy on Themes from Rossini's "Otello," Op.11; **Wagner:** Die Meistersinger: Prelude; **Rachmaninoff:** Cto for Piano #4 in g, Op.40.

7:00/WNCN— Anniversary Concert. Manuel de **Falla**. El Amor Brujo: Ritual Fire Dance; Hommage for the Tomb of Debussy; Seven Popular Spanish Songs; Three-Cornered Hat.

WNYC—1984 Bayreuth Festival. **Wagner:** Gotterdammerung (Jung, Behrens, Haugland, Mazura/Schneider).

8:00/WNCN—Duarte: Variations on a Catalan folk song, Op.25; **Telemann:** Musique de Table: Conclusion for 2 Flutes, Strings & Continuo in e.

8:05/WQXR-AM/FM—Wagner: Tannhauser; **Tchaikovsky:** Serenade in C for String.

9:00/WNCN—J. Strauss Jr.: Blue Danube Waltz, Op.314; **Beethoven:** Piano #3 in c, Op.1, #3; **Chopin:** Nocturne in F, Op.15, #1.

9:06/WQXR-AM/FM— Detroit Symphony Orchestra. Herbert Blomstedt, conductor. **Sibelius:** Sym #4 in a, Op.63; **Dvorak:** Slavonic Dances, Op.46.

Sat., Nov. 24

10:00 a.m./WNCN—Saint-Saens: Fantasy for Violin & Harp, Op.124; **Mozart:** Sym #25 in g; **Tovey:** Elegiac Variations for Cello & Piano.

WNYC—Dvorak: Othello Ov; **Faure:** Shylock, Op.57; **Strauss:** Macbeth, Op.23.

10:04 a.m./WQXR-AM/FM—Giuliani: Introduction, Theme with Variations & Polonaise, Op.65; **Delius:** On Hearing the First Cuckoo in Spring; **Mozart:** Allegro ma non troppo from Serenade in D.

11:00 a.m./WNCN—Liszt: Reminiscences de Norma; **Telemann:** Ov in C; **Chopin:** Ballade #1 in g, Op.23.

12:00/WNYC—1984 Salzburg Festival. Vienna Chamber Ensemble. **Mozart:** Divertimento in B-Flat; **Schubert:** Octet in F.

12:05/WQXR-AM/FM—Corelli: Cto Grosso in g, Op.6.

1:00/WNCN—Albeniz: Iberia, Book 4; **Stravinsky:** Firebird Suite.

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor. **Penderecki:** Stabat Mater; Cello Cto #2; Polish Requiem.

2:05/WQXR-AM/FM— Saturday Afternoon at the Opera. **Rossini:** Moses in Egypt (Raimondi, Nimsgern, Anderson, Palacio, Phil Orch/Scimone).

3:00/WNYC—New Sounds. **Vangelis:** Odes; L'Apocalypse des Animaux Generique, Mort du Loup; **Cronshaw:** The Ship in Distress.

5:00/WNCN—Torelli: Cto for Trumpet & Strings in D; **Liszt:** Mephisto Waltz #1 ; **Avison:** Cto Grosso #7 in g after D. Scarlatti; **Purcell:** Faery Queen: Suite #2.

5:05/WQXR-AM/FM—Handel: Cto in B-Flat for Double Choirs of Horns, Oboes, Bassoons with Organ; **Bizet:** March and Danse Bohemienne from The Fair Maid of Perth; **Debussy:** Danses Sacree et Profane.

7:00/WNCN— Anniversary Conecrt. Leopold **Mozart**. Cto for Trumpet in D.

8:00/WNCN—Schubert: An die untergehende Sonne, Op.44; **Schumann:** Liederkreis, Op.24.

9:00/WKCR—Opera Topics. Lorenzo Alvary and Frank Otero discuss operatic music in Indonesia.

WNCN—Saturday Night Opera. **Mozart:** The Magic Flute (Van Dam, Mathis, Araiza, Hornik, Perry, Baltsa, Kruse, Chor Der Deutschen Opera Berlin, Berlin Phil/Von Karajan).

9:04/WQXR-AM/FM— The Cleveland Orchestra. Blossom Festival Concert. Charles Dutoit, conductor. With pianist Garrick Ohlsson. **Schubert:** Sym #5 in B; **Liszt:** Piano Cto #1 in E-Flat; **Dvorak:** Sym #9 in e, Op.95.

9:30/WKCR—La Scala 50 Years Ago. **Verdi:** Rigoletto (Pagliughi, Folgar, Piazza, Baccaloni/Sabajno).

Sun., Nov. 25

9:04 a.m./WQXR-AM/FM—Bizet: Sym in C; **Bach:** Clavier Cto #8 in d.

10:00 a.m./WNCN—Bach: Sonata for Violin Solo #2 in a; **Weber:** Der Freischutz: Ov; **Telemann:** Trio Sonata in g; Musical Offering.

WNYC—Bach: Toccata; **Liszt:** Sonata in b; **A. Scarlatti:** Pastorale & Capriccio.

12:00/WNYC—Brooklyn Academy of Chamber Music. The Emerson String Quartet. **Beethoven:** String Qt in D, Op.18, #3; **Wright:** Quartet (world premiere); **Mendelssohn:** Viola Qnt in B-Flat, Op.87.

1:00/WNCN—Chicago Symphony Orchestra. Edo de Waart, conductor. With pianist Stephen Hough. **Dvorak:** Othello Ov, Op.93; **Piston:** Sym #4; **Brahms:** Piano Cto #2 in B-Flat, Op.83.

2:04/WQXR-AM/FM— The Unknown **Donizetti**.

3:00/WNYC—New Sounds. **Do'A:** Companions of the Crimson-Coloured Ark; **Glass:** Facades.

3:04/WQXR-AM/FM— New York Philharmonic. Erich Leinsdorf, conductor. With pianist Leon Fleischer. **Mozart:** Sym #35 in D; **Roussel:** Sym #3, Op.42; **Ravel:** Cto for Left Hand & Orch.

5:00/WNCN—J. C. Bach: Sym in F, Op.3, #5; **Tchaikovsky:** Nutcracker, Op.71: Highlights; **Purcell:** Fantasias.

6:00/WNYC— Netherlands Concert Hall: The Utrecht Early Music Festival. The Huelgas Schola and Huelgas Ensemble. Paul Van Nevel, conductor.

7:00/WNCN— Anniversary Concert. Virgil **Thomson**. Concertino for Harp, Strings & Percussion "Autumn"; A Prayer to St. Catherine; Ragtime Bass; River: Suite.

7:04/WQXR-AM/FM— Christa Ludwig, mezzo-soprano.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Webern:** 6 Pieces for Orch; **Brahms:** Cto for Violin, Cello & Orch in a, Op.102.

8:05/WQXR-AM/FM— Delta Opera House. **Verdi:** La Traviata (Sutherland, Pavarotti, Manuguerra, National Phil Orch/Bonynge).

10:00/WNYC—Gershwin: Cuban Ov; **Grofe-Tomita:** Grand Canyon Suite.

Mon., Nov. 26

3:00/WNCN—Weber: Sym #1 in C, Op.19; **L. Mozart:** Musical Sleigh-ride; **Wagner:** Gotterdammerung: Siegfried's Funeral Music.

WNYC—Sallinen: Sym #3; Selections from "The Red Line."

4:04/WQXR-AM/FM—Elgar: Froissart Ov; **Haydn:** Divertimento in E-Flat for Winds; **Schumann:** Novelette in F, Op.21; **Vivaldi:** Flute Cto in g, Op.10.

5:00/WNCN—Scriabin: Sym #4, Op.54 "Poem of Ecstasy"; **Haydn:** Cto for Guitar #4 in F.

7:00/WNCN— Anniversary Concert. Eugene Istomin, pianist. **Beethoven:** Piano Trio in B-Flat; **Rorem:** Five Songs on Texts by Walt Whitman; **Tchaikovsky:** Cto for Piano #1 in b-flat, Op.23.

WNYC—Bach/Handel/Scarlatti Tercentenary.**Handel-Beecham:** Love in Bath.

7:03/WQXR-AM/FM—Krumpholtz: Flute & Harp Sonata in F; **Haydn:** Piano Cto #9 in G.

8:00/WNYC—Madeira Bach Festival. **Bach:** Mass in b (Shelton, Love, Humphrey, Opalach, Pro Arte Chorale, Madeira Festival Chamber Orch/Nierenberg).

8:05/WQXR-AM/FM—Bach: Little Suite from The Anna Magdalena Book; **Bartok:** Cto for Orch.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd St Y. With flutist Eugenia Zukerman, violinist Jaime Laredo, cellist Sharon Robinson, harpsichordist Anthony Newman.**Bach:** Sonata for Violin & Harpsichord #2 A; Sonata for Flute & Harpsichord; Chromatic Fantasy & Fugue.

9:06/WQXR-AM/FM— Boston Symphony Orchestra. Stanislaw Skrowaczewski, conductor. **Harbison:** Sym #1.

10:00/WNYC—Ligeti: Etude #1 Organ; **Byron:** Tidal.

Tues., Nov. 27

3:00/WNCN—Brahms: Tragic Ov, Op.81.

WNYC—Rochberg: Sym #4.

4:04/WQXR-AM/FM—Tartini: Flute Cto #3 in G; **Falla:** Suite Populaire Espagnole; **Enesco:** Bourree from Orchestral Suite #2.

5:00/WNCN—C.P.E. Bach: Qt for Fortepiano, Flute, Viola & Cello in D; **Tchaikovsky:** Sleeping Beauty, Op.66: Waltz; **Haydn:** Sym #91 in E-Flat.

7:00/WNCN— Anniversary Concert. Jose Iturbi, pianist. **Chopin:** Piano Works; **Albeniz:** Piano Works.

WNYC—Dohnanyi: Variations on a Nursery Tune; **Prokofiev:** Chout, Suite.

7:03/WQXR-AM/FM—Bizet: Suite from Carmen; **Giuliani:** La Rossiniane, Op.119.

8:00/WNCN—Andre-Michel Schub, pianist.

8:05/WQXR-AM/FM—Nielsen: Suite from Aladdin; **Falla:** Nights in the Gardens of Spain.

9:00/WNCN—Schubert: Impromptu in f, Op.142, #1; **Monteverdi:** Magnificat #1; **Bach:** Brandenburg Cto #4 in G.

WNYC—St. Paul Chamber Orchestra.

9:06/WQXR-AM/FM— Philadelphia Orchestra. Riccardo Muti, conductor. With violinist Norman Carol, harpist Marilyn Costello. **De Angelis:** "Suite da Musiche Liutisiche"; **Conus:** Violin Cto in a; **Schumann:** Sym #3 in E-Flat, Op.97.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Nov. 21-23 and 26-27

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Civic Programming
🅗 Wed/Do Me a Favor . . . Don't Vote for My Mom!
Thu/An Elephant Called Slowly
Mon/A Dog of Flanders
🅢 Wed/Movie: Big Mo
Thu/A Thanksgiving Tale

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Fri/Free to Be . . . You and Me
Tue/Dot and the Bunny
🅢 Thu/Movie: The Old Curiosity Shop
Fri/Movie: I Am the Cheese
Tue/Runaway Island

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
🅗 Wed/Braingames

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
🅗 Wed/Fraggle Rock
Thu/Video Jukebox
Fri/Movie: Orca, the Killer Whale
🅢 Mon/Movie: The Boy Who Turned Yellow

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
🅗 Wed/Movie: Yes, Giorgio
Thu/Movie: Raiders of the Lost Ark (cc)
Mon/Movie: The Man From Snowy River
Tue/Braingames
🅢 Wed/Movie: Don't Cry, It's Only Thunder
Thu/Movie: Max Dugan Returns
🅦 Wed/Movie: A Boy Named Charlie Brown
Thu, Tue/Movie: Annie
Fri/Movie: Daffy Duck's Movie

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Superfriends
🅗 Tue/Movie: The Secret of N.I.M.H.
🅢 Fri/Movie: The Grey Fox
Mon/Barry Manilow
Tue/Paper Chase
🅦 Mon/Movie: Airplane II

9:00
❷ All New Let's Make a Deal (except Thu)
Thu/Special: Thanksgiving Day Parade
❹ Donahue (except Thu)
Thu/Special: Macy's Thanksgiving Day Parade
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days (except Thu)
Thu/Family
🅗 Fri/Comedy Playhouse: Greater Tuna
🅢 Wed/Faerie Tale Theatre (cc)

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley
🅦 Wed/Movie: Dracula
Fri/Thunderbirds 2086

10:00
❷ $25,000 Pyramid (except Thu & Fri)
Fri/Special: The Adventures of Huckleberry Finn
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple (except Thu)
Thu/High School Football: New Rochelle vs. Iona (Live)
🅗 Wed/George Burns in Concert
Thu/Movie: Annie
Fri/Movie: Jaws III
Mon/Movie: The Ruling Class
Tue/David Bowie
🅢 Wed/Movie: The High Cost of Loving
Thu/Movie: Easy to Love
Fri/Movie: Wuthering Heights
Mon/Movie: Gold Is Where You Find It
Tue/Movie: The Password Is Courage
🅦 Mon/Movie: The First Time

10:15
🅦 Thu/Movie: Cross Country
Tue/Movie: The Pit

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family (except Thu)
🅦 Fri/Movie: Joysticks

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons (except Fri)
Fri/Special: Charlotte's Web
❼ Trivia Trap
❾ Partridge Family
🅗 Wed/Movie: The Man From Snowy River
Tue/Movie: Orca, the Killer Whale

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town (except Thu)
🅢 Mon/Movie: The Pirates of Penzance
🅦 Wed/Movie: Private School

11:45
🅦 Mon/Movie: Sophie's Choice

12 NOON
❷ Body Language (except Thu)
Thu/NFL Today
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Fri/Movie: Six Weeks
🅢 Wed/Robin Hood
Thu/Movie: Raiders of the Lost Ark
Fri/Movie: Staying Alive
Tue/Movie: WarGames
Tue/Movie: The Grey Fox
🅦 Thu/Movie: Brainwaves
Fri/Movie: Raiders of the Lost Ark
Tue/Movie: Uncommon Valor

12:30
❷ Young and the Restless (except Thu)
Thu/NFL Football: Green Bay Packers vs. Detroit Lions
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: Treachery and Greed on the Planet of the Apes (1974). Roddy McDowell.
Thu/News
Fri/Movie: Farewell to the Planet of the Apes (1974). Roddy McDowell.
Mon, Tue/Movie: TBA
🅗 Thu/Movie: The Right Stuff (cc)
Mon/Comedy Playhouse: Greater Tuna
Tue/Coming Attractions

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint (except Thu & Fri)
Thu/Movie: King Kong (1933). Bruce Cabot, Fay Wray.
Fri/Movie: King Kong vs. Godzilla (1963). Michael Keith.
⓫ Thu/Movie: Life, Liberty, and Pursuit on the Planet of the Apes (1974). Roddy McDowell.
🅗 Wed/David Bowie
Tue/Movie: On the Waterfront
🅦 Wed/Movie: Coup de Torchon
Thu/Movie: Sophie's Choice

1:30
❷ As the World Turns
🅗 Mon/Movie: Six Weeks
🅢 Mon/Movie: Big Mo

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Joker's Wild
🅗 Wed/Talking Sex . . . With Your Kids
Fri/Movie: The Ruling Class
🅢 Wed/Movie: Waltz Across Texas
Thu/Movie: The Year of Living Dangerously
Fri/Movie: The Pirates of Penzance
Tue/Movie: I Am the Cheese
🅦 Fri/Movie: The Pit
Tue/Movie: Cross Country

2:15
❺ Popeye
🅦 Mon/Movie: An Officer and a Gentleman

2:30
❷ Capitol (except Thu & Fri)
Fri/College Football: Boston College vs. Univ. of Miami
❺ Flintstones
❾ Tic Tac Dough
⓫ Superfriends (except Fri)
Fri/Tom and Jerry
🅗 Wed/Movie: The Ballad of Gregorio Cortez

2:40
❾ Fri/Movie: Godzilla vs. Megalon (1976). Katsuhiko Sasaki.

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game (except Thu & Fri)
Thu/Movie: Son of Kong (1933). Robert Armstrong, Helen Mack.
⓫ Wed/The Transformers
Thu, Fri/Superfriends
Mon, Tue/TBA
🅗 Tue/Free to Be . . . You and Me
🅢 Wed/Movie: Starstruck

3:30
❹ Thu/NFL '84
❺ Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Wed, Thu/Heathcliff
Mon, Tue/TBA
🅗 Mon/Country Jukebox
🅢 Mon/The First Christmas
🅦 Wed/Movie: Dracula

4:00
❷ Rockford Files (except Thu & Fri)
Thu/Special: Beauty and the Beast
❹ Love Connection (Except Thu)
Thu/NFL Football: New England Patriots vs. Dallas Cowboys
❺ Fat Albert
❼ Edge of Night
❾ Wed/Movie: Women In White (1979). Kathryn Harrold, Susan Flannery.
Mon/Movie: Piranha (1978). Bradford Dillman.
Tue/Movie: Grizzly (1976). Christopher George, Andrew Prine.
⓫ Voltron
⓭ Sesame Street (cc)
🅗 Thu/Movie: The Secret of N.I.M.H.
Mon/Movie: A Dog of Flanders
Tue/Movie: The Right Stuff (cc)
🅢 Wed/Movie: Big Mo
Thu/Movie: The Old Curiosity Shop
Fri/The First Christmas
Mon/The Boy Who Turned Yellow
Tue/Runaway Island
🅦 Thu/Movie: Cross Country
Fri/Movie: Joysticks
Tue/Movie: The Pit

4:15
❾ Thu/Movie: Mighty Joe Young (1949). Terry Moore, Ben Johnson.
Fri/Movie: Godzilla vs. the Smog Monster (1972). Akira Yamauchi.

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style (except Thu)
Thu/Movie: The Other Side of the Mountain (1975). Beau Bridges.
⓫ Happy Days
🅗 Wed/Fraggle Rock
Fri/Free to Be . . . You and Me
🅢 Fri/Movie: Run, Rebecca, Run
Tue/Righteous Apples
🅦 Mon/Movie: The First Time

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
🅗 Wed/Braingames
🅢 Mon/Movie: Waltz Across Texas

5:30
⓭ 3-2-1 Contact (cc)
🅗 Wed/Movie: Yes, Giorgio
Thu/Movie: Raiders of the Lost Ark (cc)
Fri/Fraggle Rock
🅢 Thu/A Thanksgiving Tale
🅦 Wed/Movie: A Boy Named Charlie Brown
Fri/Thunderbirds 2086

5:45
🅦 Thu, Tue/Movie: Annie

Evening, Nov. 21-23 and 26-27

Wed., Nov. 21

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
🅢 Movie: Don't Cry It's Only Thunder

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dalla
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
🅦 Making of Raiders of the Lost Ark

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ On the Money
🅗 The Investigators

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ Rituals
❼ Fall Guy
❾ News 9: Prime Time
⓫ Movie: The Adventures of Sherlock Holmes Smarter Brother (1975). Gene Wilder, Madeline Kahn.
⓭ The Brain (cc)

㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
🅗 George Burns in Concert
🅝 **Movie:** Baby Doll
🅢 Robin Hood
🅦 **Movie:** The Dead Zone

8:30
❷ Dreams
❺ P.M. Magazine
❾ **Basketball:** Knicks vs. Cleveland Cavaliers (Delayed Broadcast)

9:00
❷ **Movie:** The Baron and the Kid (1984). Johnny Cash, Greg Webb, Tracy Pollan. A famous pool player tries to build a loving relationship with his estranged son.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ Great Performances: You Can't Take It With You. Jason Robards and Elizabeth Wilson. (cc)
㉑ To the Manor Born
㉛ Style Wars
🅗 **Movie:** The Glitter Dome (cc)

9:30
❹ It's Your Move
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Good Neighbors
㉛ River of Innocence
🅝 **Movie:** Muddy River
🅢 **Movie:** Escape 2000
🅦 **Movie:** Private School

10:30
㉑ Only When I Laugh

11·00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal
🅗 **Movie:** The Wicked Lady

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie:** All The Right Moves (cc)
🅦 **Movie:** Confessions of a Young American Housewife

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Good Neighbors
🅝 **Movie:** The Day They Robbed the Bank of England

12:30
❷ **Movie:** Will: G. Gordon Liddy (1981). Robert Conrad, Kathy Cannon.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:45
🅗 David Bowie: Serious Moonlight

1:00
❼ **Movie:** The Greatest Thing That Almost Happened (1977). James Earl Jones, Deborah Allen.
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** Coup de Torchon

1:05
🅢 **Movie:** Star 80

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:50
🅗 **Movie:** The Ballad of Gregorio Cortez

2:00
❷ News
❹ Jeopardy
❺ **Movie:** Fitzwilly (1967). Dick Van Dyke, Barbara Feldon.
❾ Joe Franklin
⓫ Space: 1999

2:30
❹ Sally Jessy Raphael

2:50
🅢 **Movie:** Waltz Across Texas

2:55
❼ Guilty or Innocent

3:00
❹ Mary Tyler Moore
❾ **Movie:** One Minute to Zero (1952). Ann Blyth, Robert Mitchum.

3:30
❹ Mary Tyler Moore
⓫ Kung Fu

3:35
🅗 **Movie:** Going Berserk

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:04
❺ CardioSat

4:30
❹ Here's Lucy
⓫ Biography
🅢 **Movie:** Escape 2000

4:34
❺ RXSat

5:00
❹ More Real People
❾ News
⓫ Life of Riley
🅗 George Burns in Concert

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Nov. 22

6:00
❷ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (cc)
🅢 **Movie:** Hans Christian Andersen

6:30
❺ One Day at a Time
❼ News
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ The Taj Mahal

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House
🅗 Video Jukebox

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ **Movie:** Arthur (1981). Dudley Moore, Liza Minelli. Wonderful comedy of a young millionaire who stands to lose his fortune if he marries the girl he loves. (cc)
❾ News 9: Prime Time
⓫ **Movie:** Miracle on 34th Street (1973). Sebastian Cabot, Jane Alexander. Remake of the 1947 classic of a Macy's employee who tries to persuade an unbelieving child that he really is Santa Claus.
⓭ Innovation
㉑ Long Island Week
㉛ Heritage: Civilization and the Jews
🅗 Inside NFL
🅝 **Movie:** America, America
🅢 **Movie:** Max Dugan Returns
🅦 **Movie:** The Bridge on the River Kwai

8:30
❹ Family Ties
❺ P.M. Magazine
❾ **Movie:** The Ballad of Andy Crocker (1967). Lee Majors, Jimmy Dean. A Vietnam veteran returns home to a very different world.
⓭ Newton's Apple
㉑ Screenwriters/Word Into Image

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
⓭ Mystery!: Rumpole of the Bailey (cc)
㉑ Wild America (cc)
㉛ The Living Maya
🅗 **Movie:** Annie

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
❾ **Special:** Barbara Mandrell and the Mandrell Sisters' Thanksgiving Special
⓭ Non-Fiction Television
㉑ Long Island Speak-Out
㉛ Tony Brown's Journal
🅢 Brothers (cc)

10:30
㉛ America's Black Forum
🅢 Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Week
🅗 Toxic Time Bomb
🅝 **Movie:** Up in Arms
🅢 Rock of the 80s
🅦 **Movie:** Brainwaves

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 Not *Necessarily* the News

12 MIDNIGHT
❷ **Movie:** Escape From Iran (1980). Gordon Pinset, Chris Wiggins.
❼ Eye on Hollywood
❾ Racing from Yonkers
⓫ Star Trek
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
🅗 **Movie:** The Right Stuff (cc)
🅢 **Movie:** Raiders Of The Lost Ark (cc)

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ American Dream: Fact or Fiction
🅦 **Movie:** That Lucky Stiff

1:00
❼ **Movie:** Picnic (1956). William Holden, Kim Novak.
❾ The Saint
⓫ Twilight Zone
🅝 **Movie:** The Boat Is Full

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:45
🅦 **Movie:** Sophie's Choice

2:00
❷ News
❹ Jeopardy
❺ Christmas in Connecticut (1945). Barbara Stanwyck, Dennis Morgan.
❾ Joe Franklin
⓫ Space: 1999
🅢 **Movie:** The Other Side Of Midnight

2:30
❹ Sally Jessy Raphael

3:00
❹ Mary Tyler Moore Show
❾ **Movie:** Kidnapped (1938). Warner Baxter, Freddie Bartholemew.
⓫ Kung Fu

3:10
❼ Guilty or Innocent

3:20
🅗 Video Jukebox

3:30
❹ Mary Tyler Moore

3:55
🅗 **Movie:** Star 80 (cc)

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography

4:45
🅢 **Movie:** Hans Christian Andersen

5:00
❹ More Real People
❾ News
⓫ Insight

5:30
❹ Twenty-Minute Workout

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:45
Ⓗ Not *Necessarily* the News

Fri., Nov. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans
Ⓗ George Burns in Concert

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment
Ⓦ Movie: Daffy Duck's Movie

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
Ⓗ Inside the NFL

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **Basketball: Knicks vs. Detroit Pistons**
⓫ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
❷ The Dukes of Hazzard
❹ V
❺ Rituals
❼ Benson (cc)
⓫ **Movie: The Killer Elite** (1975). James Caan, Robert Duvall. Bloody film of two professional gunmen involved in a complex double cross.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: The Barchester Chronicles
Ⓗ **Movie: Orca, the Killer Whale**
Ⓝ **Movie: Summer City**
Ⓢ Gallagher
Ⓦ **Movie: Raiders of the Lost Ark**

8:30
❺ P.M. Magazine
❼ Webster (cc)
⓭ Wall $treet Week With Louis Rukeyser

9:00
❷ Dallas
❹ **Movie: Conan the Barbarian** (1982). Arnold Schwarzenegger, Sandahl Bergman.
❺ Merv Griffin
❼ Hawaiian Heat (cc)
⓭ Geat Performances: Alice in Wonderland. Kate Burton, Richard Burton.
㉑ **Movie: The Tender Trap** (1955). Frank Sinatra, Debbie Reynolds
㉛ The Navigator
Ⓢ **Movie: Monty Python's The Meaning Of Life**

9:30
Ⓗ **Movie: Jaws III**

10:00
❷ Falcon Crest
❺ News
❼ Matt Houston (cc)
❾ Lorne Greene's New Wilderness
⓫ News
㉛ The Boy David
Ⓝ **Movie: Angelo, My Love**
Ⓦ **Movie: Uncommon Valor**

10:30
⓭ Steady as She Goes

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ **Movie: Harvey** (1950). James Stewart, Josephine Hull.
Ⓢ **Movie: Going Berserk**

11:15
㉑ **Movie: Merry-Go-Round** (1937). Leo Carillo, Ann Dvorak.

11:30
❷ **Movie: The Trial of Billy Jack** (1974). Tom Laughlin, Delores Taylor.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
Ⓗ Comedy Playhouse: Greater Tuna

11:45
Ⓦ **Movie: Laura's Desires**

12 MIDNIGHT
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
Ⓝ **Movie: Come and Get It**

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New York Hot Tracks
Ⓗ The Hitchhiker
Ⓢ **Movie: Staying Alive** (cc)

1:00
❾ The Saint
⓫ Twilight Zone
Ⓗ **Movie: Independence Day**
Ⓦ **Movie: Kinky Ladies of Bourbon Street**

1:30
❺ America's Top Ten
⓫ News

2:00
❹ News
❺ Frankenstein Meets the Space Monster (1965). James Karen, David Kerman.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

2:10
❷ Great Record Album Collection
Ⓢ **Movie: Sex Games of the Very Rich**

2:15
Ⓦ **Movie: The Pit**

2:30
❹ Jeopardy
❼ **Movie: Omar Khayyam** (1957). Cornel Wilde.

2:40
❷ **Movie: The Sex Symbol** (1975). Connie Stevens, Shelley Winters.

2:55
Ⓗ Inside the NFL

3:00
❹ Sally Jessy Raphael
❾ **Movie: Prince of Foxes** (1949). Tyrone Power, Orson Welles.
⓫ Kung Fu

3:30
❹ Music City USA
❺ **Movie: The San Pedro Bums** (1977). Christopher Murney, Jeff Druce.
Ⓢ Gallagher

3:55
Ⓗ **Movie: Orca, the Killer Whale**

4:00
❷ **Movie: The Silence** (1975). Richard Thomas.
❹ Hit City
⓫ Abbott and Costello

4:30
❹ Mary Tyler Moore
❼ Guilty or Innocent
⓫ Biography
Ⓢ **Movie: Run, Rebecca, Run**

5:00
❹ Mary Tyler Moore
❾ News
⓫ Life of Riley

5:30
❷ Public Hearing
❹ Here's Lucy
❾ **Movie: Rocket Attack, USA** (1959). Monica Davis, John McKay.
⓫ News
Ⓗ The Hitchhiker

Mon., Nov. 26

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
Ⓗ Emmet Otter's Jug Band Christmas

6:15
Ⓦ **Movie: Airplane II**

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ American Interests
Ⓗ Paddington Goes to School
Ⓢ Randy Newman at the Odeon

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News 9: Prime Time
⓫ **Special: A Woman of Substance** (1984). Deborah Kerr, Barry Bostwick. (Part 1)
⓭ Wonderworks (cc)
㉑ Undersea World of Jacques Cousteau
㉛ Arts Showcase '84
Ⓗ **Movie: Sophie's Choice**
Ⓝ Berlin Alexanderplatz (Parts 4–6)
Ⓢ Lena Horne: The Lady and Her Music (cc)
Ⓦ **Movie: All the President's Men**

8:30
❺ P.M. Magazine
❾ **Movie: The Next Man** (1976). Sean Connery, Cornelia Sharpe. The Saudi Arabian ambassador initiating peace with Palestine becomes a beautiful assassin's target.

9:00
❷ Kate & Allie
❹ **Movie: Rearview Mirror** (1984). Lee Remick, Michael Beck. A deranged convict forces a woman to help him escape through the swamps of South Carolina.
❺ Merv Griffin
❼ **Monday Night Football: Jets vs. Miami Dolphins**
⓭ American Playhouse: Testament (1983). Jane Alexander, William Devane. A family tries to survive in the aftermath of nuclear holocaust. (cc)
㉑ Nature of Things
㉛ NYU Broadcast Lab

9:30
❷ Newhart
㉛ Looking East

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ The Brain (cc)
㉛ River of Innocence
Ⓢ Barry Manilow

10:30
⓭ Women's Lives
Ⓗ Soldiers in Hiding
Ⓦ **Movie: Sophie's Choice**

10:45
❾ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer
Ⓝ **Movie: Vincent, Francois, Paul, and the Others**

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓗ **Movie: The Glitter Dome** (cc)
Ⓢ **Movie: Motel Hell**

12 MIDNIGHT
❼ News
❾ Hawaii Five-O
⓫ Star Trek

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** That Lucky Stiff

1:10
🅗 Comedy Playhouse: Greater Tuna

1:15
🅝 **Movie:** The Day They Robbed the Bank of England
🅢 **Movie:** All the Right Moves (cc)

1:30
❹ News
❺ **Special:** How to Make It in America
❼ **Movie:** Hellcats of the Navy (1957). Ronald Reagan, Nancy Davis.
⓫ News

2:00
❷ News
❹ Jeopardy
❺ Healthbeat Magazine
❾ Joe Franklin
⓫ Money: How to Make It

2:10
🅗 **Movie:** The Man From Snowy River

2:15
🅦 **Movie:** An Officer and a Gentleman

2:30
❹ Sally Jesse Raphael
❺ Best of Midday
⓫ Space: 1999

2:50
🅢 **Movie:** Sex Games of the Very Rich

3:00
❹ Mary Tyler Moore
❾ **Movie:** Silence (1974). Will Geer, Ellen Geer.

3:05
❼ Guilty or Innocent

3:30
❹ Mary Tyler Moore
❺ Off the Set
⓫ Kung Fu

4:00
❹ Mary Tyler Moore
🅗 **Movie:** Sophie's Choice

4:10
🅢 **Movie:** Big Mo

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❾ Joe Franklin
⓫ News
5:55
🅢 The First Christmas

Tue., Nov. 27

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Antiques and Americana
🅢 **Movie:** Wuthering Heights

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson 6)
㉛ News From City Hall
City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds
🅗 Braingames

8:00
❷ **Special:** Heroes and Sidekicks – Indiana Jones and the Temple of Doom. A look at famous movie teams from Han Solo and Chewbacca to Lucy and Ethel.
❹ A Team
❺ Rituals
❼ Three's a Crowd (cc)
❾ News 9: Prime Time
⓫ **Movie:** Pennies From Heaven (1981). Steve Martin, Bernadette Peters.
⓭ Nova (cc)
㉑ I Can Jump Puddles
㉛ Voyage of the Mimi
🅗 **Movie:** Independence Day
🅝 Berlin Alexanderplatz (Parts 7–9)
🅢 Paper Chase—The Second Year
🅦 **Movie:** Uncommon Valor

8:30
❷ TBA
❺ PM Magazine
❼ Who's the Boss (cc)
❾ **Movie:** Lovers and Liars (1981). Goldie Hawn.
㉛ OTI International Song Festival

9:00
❷ **Movie:** A Touch of Scandal (1984). Angie Dickinson, Tom Skerritt. An idealistic woman's run for public office is threatened when a night of indiscretion leads to murder.
❹ Riptide
❺ Merv Griffin
❼ **Special:** The Funniest Joke I Ever Heard! (cc)
⓭ Frontline (cc)
㉑ Masterpiece Theatre: Barchester Chronicles (Part 4)
🅢 **Movie:** WarGames (cc)

9:30
㉛ The Taj Mahal

10:00
❹ Remington Steele
❺ ⓫ News
❼ Jessie (cc)
⓭ The Constitution: That Delicate Balance (cc)
㉑ Evening at Pops: John Williams
㉛ The Sitka Festival
🅗 The Hitchhiker
🅦 **Movie:** Now and Forever

10:30
❾ Ed Beckley
㉛ Creativity with Bill Moyers
🅗 Coming Attractions

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
🅗 **Movie:** Orca, the Killer Whale
🅝 **Movie:** Summer City
🅢 Brothers (cc)

11:30
❷ Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 Bizarre (cc)
🅦 **Movie:** Pleasure So Deep

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅢 **Movie:** Dressed to Kill

12:30
❷ Columbo
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:40
🅗 **Movie:** Going Berserk

1:00
❼ **Movie:** The Colossus of New York (1958). Ross Martin, Otto Kruger.
❾ The Saint
⓫ Twilight Zone
🅝 **Movie:** Angelo, My Love
🅦 **Movie:** Cross Country

1:30
❹ News
❺ **Special:** How to Make It in America
⓫ News

1:50
🅢 **Movie:** Going Berserk

2:00
❷ News
❹ Jeopardy
❺ **Movie:** It's a Wonderful World (1939). Claudette Colbert.
❾ Joe Franklin
⓫ Space: 1999

2:10
🅗 David Bowie: Serious Moonlight

2:30
❹ Sally Jessy Raphael
❼ Guilty or Innocent

2:45
🅦 **Movie:** The Pit

3:00
❹ Mary Tyler Moore
❾ **Movie:** Child Under a Leaf (1974). Dyan Cannon.
⓫ Kung Fu

3:15
🅗 **Movie:** Rumble Fish
🅢 **Movie:** Rabid

3:30
❹ Mary Tyler Moore

4:00
❹ Mary Tyler Moore
❺ Surgsat
⓫ Abbott and Costello

4:30
❹ Here's Lucy
❺ Eyesat
⓫ Biography

4:55
🅗 **Movie:** The Secret of N.I.M.H.
🅢 **Movie:** I Am the Cheese

5:00
❹ More Real People
❾ News

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Nov. 24-25

Sat., Nov. 24

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 **Movie:** The Secret of N.I.M.H.
🅢 **Movie:** Black Beauty

6:30
❹ Kidalittles
❺ Popeye
❼ Greatest Sports Legends
⓫ Wild Kingdom

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Wild Kingdom

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Voltron
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock
🅢 Paper Chase—The Second Year

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Heathcliff
🅗 Dot and the Bunny

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Superpowers
❾ Meet the Mayors
⓫ Return to the Planet of the Apes
⓭ Wall $treet Week With Louis Rukeyser
🅢 **Movie:** The High Cost of Loving

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)
🅗 Video Jukebox

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** Penelope
🅦 **Movie:** Over-Under, Sideways-Down

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ Wolf Rock TV

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 **Movie:** Waltz Across Texas

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles
⓭ Open Mind

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spider Man and His Amazing Friends
❺ Big Valley
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **PSAL Football: TBA**
⓭ The Constitution: That Delicate Balance (cc)
㉑ Gourmet Cooking
🅢 **Movie:** Superman III (cc)
🅦 **Movie:** Mission Hill

12:30
❹ Going Bananas
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❷ **Basketball:** Univ. of Louisville vs. Indiana Univ.
❹ PBA Bowling
❺ Fame
❾ **Movie:** Bandolero! (1968). Dean Martin.
⓫ White Shadow
⓭ Frontline (cc)
㉑ Great Chefs of New Orleans
🅗 Not *Necessarily* the News

1:30
❼ New York Hot Tracks
㉑ Square Foot Gardening
🅗 The Investigators

2:00
❺ Starsky and Hutch
⓫ CHiPS
⓭ On the Money
🅗 **Movie:** The Secret of N.I.M.H.
🅦 **Movie:** The Conqueror

2:15
㉑ Motorweek

2:30
❹ Sportsworld
❼ Race for Number 1
⓭ This Old House
🅢 **Movie:** The Right Stuff (cc)

2:45
㉑ Gourmet Cooking

3:00
❺ TBA
❼ Sportbeat
❾ **Movie:** Hawk the Slayer (1981). Jack Palance, John Terry.
⓫ Twilight Zone
⓭ Non-Fiction Television

3:25
㉑ Kathy's Kitchen

3:30
❷ **College Football: TBA**
⓫ **Golf: The Skins Game**
❼ **CFA Football: TBA**
⓫ Lifestyles of the Rich and Famous
🅗 **Movie:** The Ballad of Gregorio Cortez

4:00
⓭ Great Performances (cc)
㉑ Great Chefs of New Orleans
🅦 **Movie:** Best Friends

4:30
⓫ Love Boat
㉑ This Old House (cc)

5:00
❺ Mission: Impossible
❾ Top 40 Videos
㉑ The Making of a Continent

5:30
⓫ Star Trek
🅗 **Movie:** Stroker Ace

6:00
❹ News
❺ Blue Knight
❾ Battlestar Gallactica
⓭ Nature (cc)
㉑ The Constitution: That Delicate Balance (cc)
🅢 **Movie:** Stroker Ace
🅦 **Movie:** Savannah Smiles

6:30
❹ News
⓫ Dance Fever
㉛ World Chronicle

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Too Close for Comfort
❾ Racing From Aqueduct
⓫ Puttin' on the Hits
⓭ Family Classics: Tom Brown's Schooldays
㉑ Evening at Pops: Bernadette Peters
㉛ Voyage of the Mimi

7:30
❷ Muppets
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ **Hockey:** Rangers vs. Quebec Nordiques
⓫ At the Movies
⓭ Wild America (cc)
㉛ European Journal
🅗 Video Jukebox

8:00
❷ Airwolf

❹ Diff'rent Strokes
❺ **Movie:** The Terry Fox Story (1983). Eric Fryer, Robert Duvall. The true story of a young amputee's courageous marathon run across Canada to raise funds to fight cancer.
❼ T.J. Hooker (cc)
⓫ **Movie:** Rollover (1981). Jane Fonda.
⓭ Nature of Things
㉑ The L.P. Show With Victor Borge
㉛ Heritage: Civilization and the Jews
🅗 **Movie:** A Night in Heaven
🅝 **Movie:** The Delinquents
🅢 **Movie:** Superman III (cc)
🅦 **Movie:** Gandhi

8:30
❹ Gimme a Break

9:00
❷ Mickey Spillane's Mike Hammer
❹ **Special:** The National Off-the-Wall People's Poll. Viewer-participation salute to the American survey craze.
❼ Love Boat (cc)
⓭ Film on Film
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Rumpole of the Bailey

9:30
🅗 Not *Necessarily* the News

10:00
❷ Cover-Up
❹ Partners in Crime
❺ ⓫ News
❼ Finder of Lost Loves
❾ News 9: Weekend
⓭ Sneak Previews
㉑ **Movie:** Gideon's Trumpet (1980). Henry Fonda, Jose Ferrer. Non-Fiction Television
🅗 **Movie:** Going Berserk
🅝 **Movie:** Danton

10:05
🅢 Paper Chase—The Second Year

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** My Man Godfrey (1932). David Niven, Carol Lombard.

11:00
❷ ❹ ❼ News
❺ **Movie:** The Great Escape (1963). Steve McQueen.
❾ Burns and Allen
⓫ Tales From the Darkside
🅢 **Movie:** Escape 2000

11:30
❹ The Best of Friday Night Videos
❼ World News Tonight The Weekend Report (cc)
❾ Racing From Yonkers
⓫ Honeymooners
🅗 The Investigators
🅦 Tempting Roommates

11:45
❷ Sports People
❼ **Movie:** Deliverance (1972). Jon Voight.

12 MIDNIGHT
❷ **Movie:** Catch-22 (1970). Alan Arkin.
❾ All-Star Wrestling
⓫ Harry O
🅗 **Movie:** All the Right Moves

12:30
🅝 **Movie:** The Loneliness of a *Long-Distance* Runner
🅢 **Movie:** Rumble Fish

12:45
🅦 **Movie:** The Story of O

1:00
❹ Rock-n-America
❾ **Movie:** The Strange Vengeance of Rosalie (1972). Ken Howard.
⓫ At the Movies

1:30
⓫ News
🅗 **Movie:** Rumble Fish

1:45
❼ **Movie:** Hombre (1967). Paul Newman.

2:00
❹ Soul Train
⓫ Puttin' on the Hits

2:10
🅢 **Movie:** Dressed To Kill

2:15
❷ Music Magazine
❺ **Movie:** Pursuit (1972). Ben Gazzara.

2:30
⓫ **Movie:** Carnal Knowledge (1971). Jack Nicholson.
🅦 **Movie:** Mission Hill

2:44
❷ **Movie:** News Jungle (1975). Jackie Cooper.

3:00
❹ Gavin/Lott
❾ **Movie:** Deadly Harvest (1972). Clint Walker.

3:10
🅗 **Movie:** Stroker Ace

3:30
❹ Mary Tyler Moore

4:00
❹ Mary Tyler Moore
🅢 **Movie:** Rabid

4:30
⓫ Biography

4:37
❷ **Movie:** The Alien Encounters (1976).

4:50
🅗 Video Jukebox

5:00
❾ News
⓫ Life of Riley

5:25
🅗 The Investigators

5:30
❾ Point of View
⓫ News

5:35
🅢 Paper Chase—The First Year

5:50
❺ Time for Timothy

Sun., Nov. 25

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 An Elephant Called Slowly

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅢 Thunderbirds 2086

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Solid Gold

7:30
❷ Captain Kangaroo
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Mister Rogers' Neighborhood
🅗 Braingames

8:00
❷ Way to Go
❹ NFL Week in Review
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)
🅗 **Movie:** Yes, Giorgio
🅢 **Movie:** Treasure in the Caves

8:30
❷ For Our Times
❹ NFL Pro Magazine
❼ World of Photography
❾ Day of Discovery
⓫ Pink Panther

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron

10:00
❹ Essence
❺ Woody Woodpecker
❼ Video Game
❾ Sunday Mass
⓫ Transformers
⓭ The Voyage of the Mimi (cc)
🅗 David Bowie: Serious Moonlight
Movie: Max Dugan Returns
🅦 **Movie:** The Princess and the Pirate

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment this Week
❾ That's the Spirit
⓭ Family Classics: Tom Brown's Schooldays

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** Tarzan's Peril (1951). Lex Barker.
❾ Make Peace With Nature
⓫ **Movie:** Here Come the Co-eds (1945). Bud Abbot, Lou Costello.
⓭ Wonderworks (cc)
🅗 *Coming Attractions*

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 NOON
❷ Public Hearing
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Exploring Language
🅗 **Movie:** Raiders of the Lost Ark (cc)
🅢 Paper Chase The Second Year
🅦 **Movie:** Deal of the Century

12:30
❷ **Movie:** In Harm's Way (1965). John Wayne.
❹ NFL '84
❺ **Movie:** The Terry Fox Story (1983). Eric Fryer.
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ Educational Computing

1:00
❹ **NFL Football:** Giants vs. Kansas City Chiefs
❼ Like It Is
❾ **Movie:** The Wackiest Ship in the Army (1961). Jack Lemmon.
⓫ **Movie:** March of the Wooden Soldiers (1934). Stan Laurel, Oliver Hardy.
⓭ Currents
㉑ Congress: We, the People (cc)
🅢 **Movie:** Hans Christian Andersen

1:30
⓭ Agronsky & Company
㉑ Congress: We, the People (cc)

2:00
❼ **Movie:** The Wind and the Lion (1975). Sean Connery, Candice Bergen.
⓭ Bits and Bytes
㉑ **College Football:** Hofstra Univ. vs. St. Johns Univ.
🅗 Braingames
🅦 Hollywood Outtakes and Rare Footage

2:30
❺ **Movie:** The Undefeated (1970). John Wayne, Rock Hudson.
⓫ **Movie:** The Silver Streak (1976). Gene Wilder, Jill Clayburgh.
⓭ Innovation
🅗 **Movie:** On the Waterfront

3:00
❾ **Movie:** Women at West Point (1979). Linda Purl.
⓭ World Championship Chess 1984
🅢 Rock of the '80s

3:30
❷ NFL Today

4:00
❷ **Football:** San Francisco 49ers vs. New Orleans Saints
❹ **Golf:** The Skins Game
❼ **Movie:** The Family Jewels (1965). Jerry Lewis.
⓭ Great Performances: Alice in Wonderland. Kate Burton, Richard Burton.
㉑ Best of Live From the Grand Ole Opry
🅢 **Movie:** Best Friends
🅦 **Movie:** Ticket to Hollywood

4:30
🅗 **Movie:** Yes, Giorgio

5:00
❺ Fame
❾ Buck Rogers
⓫ **Movie:** Semi-Tough (1977). Burt Reynolds.

5:30
⓭ Museum Without Walls
㉑ Charley

6:00
❹ ❼ News
❺ **Movie:** Hell's Bells (1969). Jeremy Slate.
❾ Battlestar Galactica
⓭ Heritage: Civilization and the Jews
㉑ **Movie:** My Dinner With Andre
🅢 Robin Hood
🅦 **Movie:** Moon Madness

6:30
❹ ❼ News
㉛ Cityscope
🅗 David Bowie: Serious Moonlight

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
⓭ The Brain (cc)
㉛ Searching

7:15
🅦 Thunderbirds 2086

7:30
❹ Punky Brewster
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Murder She Wrote
❹ **Movie:** The Vegas Strip War (1984). Rock Hudson.
❺ Star Search '85
❼ **Special:** The Ewok Adventure (1984). Eric Walker, Warwick Davis. The brave little creatures of George Lucas's *Return of the Jedi* help two children save their parents *in space. (cc)*
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Rumpole of the Bailey
㉛ The Brain
🅗 **Movie:** Raiders of the Lost Ark (cc)
🅝 Berlin Alexanderplatz (Parts 1–3)
🅢 **Movie:** An Officer and a Gentleman
🅦 **Movie:** The Twelve Chairs

9:00
❷ Jeffersons
❺ **Special:** We Remember Eleanor. Tribute to Mrs. Franklin D. Roosevelt on the occasion of her centenary.
❾ New Jersey Report
⓫ Lou Grant
⓭ *Masterpiece Theatre:* The Barchester Chronicles (cc)
㉑ **Movie:** It's a Wonderful Life (1946). James Stewart.
㉛ Why in the World

9:30
❷ Alice
❾ Nine on New Jersey
㉛ Eye on Dance
🅦 **Movie:** Dracula

10:00
❷ Trapper John, M.D.
❹ **Special:** Johnny Carson Presents the Tonight Show Comedians
❺ News
❼ Hardcastle and McCormick
❾ Meet the Mayors
⓫ News
⓭ Adam Smith's Money World
㉛ Ramblin'
🅗 **Movie:** The Wicked Lady

10:05
🅢 Brothers (cc)

10:30
❺ Sports Extra
❾ Hispanic Horizons
⓫ From the Editor's Desk
⓭ Monty Python's Flying Circus
🅢 Bizarre (cc)

11:00
❷ ❹ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
🅢 **Movie:** Star 80

11:15
❼ News

11:30
❹ George Michael's Sports Machine
❺ David Susskind
❾ It Is Written
⓫ Honeymooners
🅝 **Movie:** The Boat Is Full

11:45
❷ Sports Update
❼ World News Tonight
🅗 **Movie:** Star 80
🅦 **Movie:** The Joy of Letting Go

12 MIDNIGHT
❷ Barnaby Jones
❼ Sports Special
❾ Jimmy Swaggart
⓫ Star Trek

12:15
❼ **Movie:** Fighter Attack (1954). *Sterling Hayden.*

12:30
❹ The Greatest American Hero

12:45
🅢 **Movie:** Max Dugan Returns

1:00
❷ Barnaby Jones
❾ **Movie:** The Left Hand of God (1955). Humphrey Bogart, Gene Tierney.
⓫ Tales From the Darkside
🅝 **Movie:** Vortex

1:30
❹ America's Choice
❺ **Special:** Real Estate: Investment of the '80s
🅗 *Coming Attractions*

1:55
❼ **Movie:** Golden Needles (1974). Joe Don Baker, Elizabeth Ashley.

2:00
⓫ Wall Street Journal

2:10
🅗 **Movie:** Nightmares

2:25
🅢 **Movie:** A Night in Heaven

2:30
❹ Visiones
⓫ **Movie:** Roll Over (1981). Jane Fonda.

3:00
❹ The First Estate
❾ **Movie:** My Boys Are Good Boys (1978). Ralph Meeker, Ida Lupino.

3:55
🅗 **Movie:** Monty Python's The Meaning of Life
🅢 **Movie:** Confessions of a Pop Performer

4:30
⓫ Biography

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Robin Hood

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

ADMIRAL'S GALLEY—160 South St., 608-6455. Dress opt. Italian. Spcls: fileto di pomidori, chicken Mediterranean, stuffed veal chop, shrimps with green or white sauce. L daily 11:30-3. D daily 4-9. **(M)** AE, CB, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, thru 11/26 game festival. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. **(M)** AE, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls: red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. **(M)** AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh

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MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: *dim sum* lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. *(I)* ***AE, DC, MC, V.***

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with *wild mushrooms and crème fraîche, Dover sole on leaf* spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11.

Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. **(I-M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

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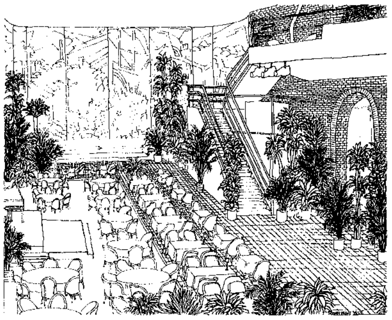

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AND GOURMET
1460 SECOND AVE., (76 & 77) N.Y.C. 535-9310

RESTAURANT DIRECTORY

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-midnight. Free cocktail hors d'oeuvres from 5. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M).** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E).** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

RESTAURANT DIRECTORY

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.

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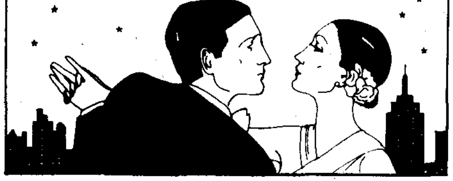

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5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. *Shows Mon.-Sat.* 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. *Pianist Mon.-Sat.* 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & *holidays.* **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. *D Mon.-Sat. 5:30-10:30. Complete L. Closed* Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over *mesquite & hickory, fried soft shell crabs. Res. nec.* L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. *Spcls: shrimp Bangkok, Sea Palace combination,* Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. *Continental. Spcls: steak, prime ribs, seafood,* Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARI PASSU—147 E. 60th St., 832-8972. Casual. French-Classical. Spcls: cassolette of seafood, millefeuille of salmon, ris de veau forestiere. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D Mon.-Sat. 5-midnight, Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

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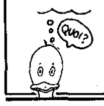

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TINO'S—235 E. 58th St., 751-0311. Jacket required. *Northern Italian. Spcls:* linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie *required. French-Cuisine Maximin. Spcls: petite timbale* de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-*theater* D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. L Mon.-Fri. noon-3:30. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental--Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M) AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. **(I-M) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

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LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** **AE.**

LE REGENCE—**37 E. 64th St., in the Plaza Athenee**, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôêlé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—**316 E. 77th St.**, 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—**406 E. 73rd St.**, 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—**1181 First Ave., at 64th St.**, 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—**1153 York Ave., at 62nd St.**, 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—**1265 Third Ave., at 73rd St.**, 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—**133 E. 61st St.**, 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—**227 E. 67th St.**, 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—**1269 First Ave., bet. 68th & 69th Sts.**, 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—**2 E. 61st St.**, 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—**840 Madison Ave., at 69th St.**, 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—**28 E. 63rd St.**, 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—**1387 Third Ave., at 79th St.**, 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—**1718 Second Ave., bet. 89th-90th Sts.**, 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—**1000 Madison Ave., bet. 77th-78th Sts.**, 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—**1110 Third Ave., at 65th St.**, 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—**1649 Second Ave., bet. 85th-86th Sts.**, 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(I)** AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—**1 W. 67th St.**, 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAVALIERE—**108 W. 73rd St.**, 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—**61 W. 62nd St.**, 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—**228 W. 72nd St.**, 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—**269 Columbus Ave., bet. 72nd & 73rd Sts.**, 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—**12 W. 72nd St.**, 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—**170 Amsterdam Ave., bet. 67th & 68th Sts.**, 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

THE TERRACE—**400 W. 119th St.**, 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—**374 Fulton St.**, 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

HEIGHTS CAFE—**41 Clark St.**, 522-0968. Casual. American-French. Spcls: fresh seafood, veal Sorrentina, venison grand veneur, Long Island duckling. Res. sug. L Tues.-Fri. noon-3. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. 4-10. Br Sun. 11:30-3. Valet parking. Pianist Thurs.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—**386 Flatbush Ave. Extension**, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—**2929 Ave. R.**, 998-7851/339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. *to 1 a.m., Sun. noon-11. Piano.* **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFE—**1 Water St.**, 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—**450 87th St.**, 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

Queens

VILLA SECONDO—**Fresh Meadows, 184-22 Horace Harding Expy.**, 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio and Janet. Tues. & Fri., Angela Santos and Company. Wed. & Thurs., Zebeto and Company. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 11/19, Miranda Hentoff; Carol Chaikin; Laura Dreyer Quintet. 11/20-25, Johnny Griffin and Eddie 'Lockjaw' Davis. 11/26, Angel Rangelov/Jimmy Madison Big Band with special guest Michael Urbaniak. 11/27-12/2, Jon Hendricks All Stars. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/19,20, *Accentuate the Positive* - a musical entertainment featuring the lyrics of Johnny Mercer. 11/23,24, Al Stewart. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 11/19-24, Bross Townsend and Bob Cunningham. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 11/19, Bob Ward and Simon Wettenhall. 11/20,27, Keisha St. Joan and Vic Juris. 11/21, Mark Morganelli and Vic Juris. 11/23,24, Harold Ousley and Marvin Horne. 11/26, Dennis Moorman Duo. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/19,20,26,27, Ed Polcer's Midtown North. 11/21,28, Hot Club of 54th Street. 11/22-24, Balaban & Cats. 11/25, Joe Temperley Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/19,26, Les Paul Trio. 11/20-25, Les McCann, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/19, Lauren Agnelli. 11/21, Hoy Boy and The Doys; Christy Rose. 11/23,24, Paul Butterfield; Rick Danko. 11/25, Jane Brucker. 11/26, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/19, Reggie Workman. 11/20-24, Patricia Barber and Marc Johnson. 11/25,26, Hal Schaefer and Linc Milliman. 11/27-29, Joanne Brackeen. **Upstairs:** 11/23 at 8:30, Roger Kellaway with the legendary Toots Thielman 'Jazz Improvisation.' 11/24 at 8:30, The High Heeled Women. 11/29 at 8:30, The Gail Boggs Show with Brenda Madison followed by comedian Frankie Pace at 10:30. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 11/19,26, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 11/20-25, Astrud Gilberto. 11/27-12/2, Bobby Hutcherson. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/8, disc jockey, TV host, and writer Jonathan Schwartz in 'Illusions,' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Hap Gormly All Stars; Phil Bennett Society Swing. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/27, John Waite and his No Brakes Band. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694.11/19,26 Galt Macdermot's New Pulse Jazz Band. 11/20, Clyde Criner, Mike Stern, Omar Hakim, Victor Bailey. 11/21, Glow. 11/23,24, Hiram Bullock & Band of Doom. 11/25, Mike Stern, Steve Slagel, Victor Lewis. 11/27,28, Bob Mintzer Quartet. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/21, The Lust; Squeaky Clean. 11/23, Zero-Zero. 11/24, Lucky Del Ray; Rebel Angels. 11/25, Rockin' B's. 11/28, Blue Fyre. 11/29, Boosters. 11/30, No Vacancy; The Pink. 12/1, Mr. Unique and the Leisure Class; Zongo Junction. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat., pianist Harold Danko with Lee Konitz on saxophone, play from 10 p.m. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 11/19,26, Gil Evans' Orchestra. 11/20-25, Buddy Tate Quintet with special guest Al Grey. 11/27-12/2, Archie Shepp Quartet with special guest Horace Parlan AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 11/20-24, Laura Theodore sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 11/23,24, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/19, Tito Puente and his Latin/Jazz Ensemble; Louie Ramirez/Ray De La Paz Orquesta. 11/26, Ray Barretto and his orchestra with Ralphy Leavitt y La Selecta Orquesta and guest soloist Claudio Roditi. Music from 9 p.m. **Terrace:** Thru 11/25, Harold Mabern and Jamil Nasser Duo, Tues.-Sun. at 9:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 11/19,26, Mel Lewis & The Jazz Orchestra. 11/20-25, Elvin Jones Quintet. 11/27-12/2, George Coleman Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/19-24, Willis 'Gator' Jackson. 11/25-27, Percy France with Oliver Jackson. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 11/20-24, guitarist Tal Farlow with Gary Mazzaroppi on bass. 11/25, guitarist Gene Bertoncini with Michael Moore on bass. 11/26, pianist Jim Roberts with Brian Torff on bass. 11/27-12/1, pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 11/19-22, The Neville Brothers. 11/23,24, Mindy J. and the Cyclone Rangers; Cadillac Ranch. 11/25, Jorma Kaukonen. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/20-26, comedian Michael David, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/19-22, comedians Jacki Mason and Danny Curtis. 11/23,24, comedian Richie Gold. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monti and comedian Terry Day. Thurs., magicians Imam and Devlin. Fri., magician Slydini and comedian Barry Steiger. Sat., magician Peter Maloney and Barry Steiger. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, singer-pianist Glen Covington and his trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors. Club features live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. 11/22, El Gran Combo; Johnny Ventura, Ray Barretto, Grupo Fascinacion. 11/24, Cha Cha Fernandez; Starsky; CV-III. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 11/20,21, Sonny Okosun - King of Nigeria. 11/23,24, Pe De Boi - Power Samba Band. 11/25-27, The Collective featuring Nana Vasconcelos, Shankar, Trilok Gurtu, and Caroline Morgan. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3.... The Michael Garin Show, Thurs.-Fri. at 11...11/28 at 6:30, Blossom Dearie returns. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 11/19-24, singer-comedienne Celeste, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by comedian Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 11/26 at 8:30, Interplay, improvised music, dance, and theater. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 11/21, Lin and Lauren; Abegail Aldridge. 11/23, Grace Garland; Wade Corey. 11/24, Pizazz; Bradshaw Smith. AE,MC,V.

RACHEL'S—25 Hudson St., 334-8155. 11/23,24,30 at 9, Kaleidoscope - Improv. comedy group. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 11/25, singer-pianist Steve Ross performs a musical salute to New York City, Tues.-Sat. from 9-1 a.m. 11/27, Julie Wilson. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 12/10, jazz-pianist Joe Bushkin and his All-Stars celebrate his 'demi-centennial' in showbusiness,Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 11/19,26, *Fascinatin' Gershwin,* musical revue; *Encores,* revue. 11/20,27, *This Could Be The Start,* revue. 11/21-24, singer Scott Jarvis; singer-comic Michael McAssey. 11/25-27, singer Jim Charles. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/19,26, Taboo in Revue - comedy group; comedian Tim Elliott. 11/20,27, Cindy Roesel; Shari Rau. 11/21,28, Dora Rubin; Kitty Kean. 11/23, Joyce Lyons, Elizabeth Wolynski. 11/24, Joyce Lyons, Susan Burns. 11/25, Betsy Osmun; Carla Cifarelli. No credit cards.

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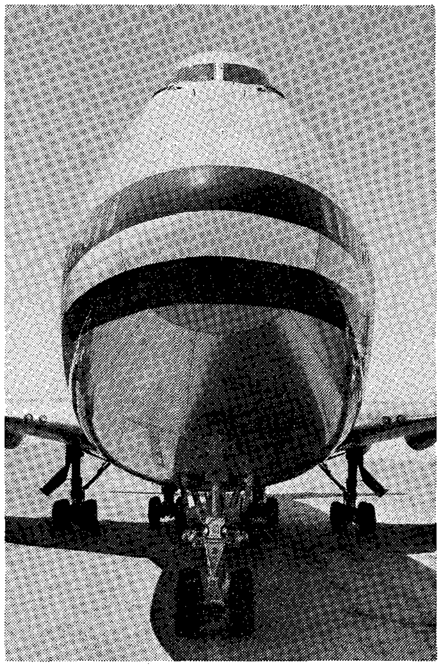

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Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
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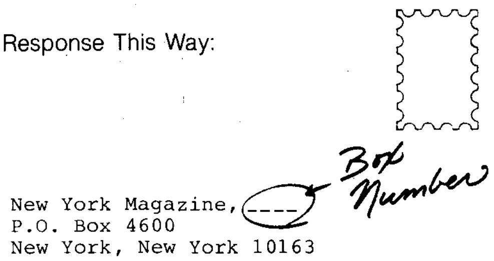

New York Magazine, (____)
P.O. Box 4600
New York, New York 10163

Highly Evolved, 40ish Male—Part-time New Yorker, seeks his soul mate, 27-42, intelligent, stable, faithful, enthusiastic, truthful, attractive, spiritual, excellent communicator, no children. Photo, phone and bio to Boxholder, PO Box 920970 G4, Houston, Tx. 77292.

Industrialist, Mid 50's—5'10", lean, non-smoker, pilot. Seeking brains and beauty to share the good life. Photo/bio, please. NYM C992.

Attorney, 41, White Male—With own law practice, good-looking, single, 6', 193 lbs., enjoys racquet sports, weight lifting, restaurants, movies, especially science fiction. Would love relationship with a nice, pretty, warm woman, 25-36. Must send letter/photo for reply. NYM B429.

Lady Physician, Empathic, Attractive—NY Capital District area wants to meet Jewish gentleman, 49-59. NYM H183.

Looking For Inspiration—From a woman who is beautiful to look at, fascinating to be with. A woman who reads. A woman who loves to love. I'm an ex-LA writer living in the country, savoring the changing seasons, handsome, funny, thinking about romance. NYM H234.

Cute Jewish MD—Selective, 28, seeking truly pretty Jewish woman, 5'6" or less and between 21-28. Please send phone and returnable photo. NYM H226.

Seeking Special Man—Warm, thoughtful, intelligent, 30-40. I'm 31, 5'4" woman, attractive. Enjoy the arts, camping, travel, gardening, intimate evenings. Eventual marriage. Write to NYM H245.

Sexy, Dynamic Executive Gal—*Searching for that one special executive professional male,* 40-55, financially secure who needs a one-to-one relationship with a bundle of dynamite. Photo/phone a must. PO Box 1014, Piscataway, NJ 08854.

Vivacious, Bright Professional—Warm, petite, sports, dance, arts, seeks divorced or widowed man, 50's. NYM H184.

Lonesome Guy, Active 64—Jewish, successful businessman. No addictions. Damon Runyanesque street-smart. Seeks mature lady. I like my midtown high-rise apartment and a caring, serious, one day at a time relationship. Send bio, photo. NYM B464.

Pretty, Professional Woman—5'6", 50's. I once saw an analyst who said he was distracted from treatment by my wit and charm. Who should know better? Seeking permanent relationship with successful, stimulating, stable, NY area man to 63. NYM B413.

Tall, Handsome, Successful—Romantic, divorced, 47-year-old Jewish man desires to share life and love with intelligent, open, communicative, fun woman. Please send note/phone/photo. NYM H185.

No Turkeys Please—For kind of corny, professional Manhattan lady, 42, who would be so thankful to meet a tender, sweet, smart, funny guy. Let's wing it. Photo, please. NYM H186.

39-Year-Old Jewish Executive—Non-smoker who enjoys the uniqueness of the city and the quaintness of country life and believes in sharing and caring looking for an attractive woman in her 30's with similar interests for the holidays, possibly forever. NYM H189.

Reserved, But Warm—Attorney, female, Jewish, 33, likes sports, movies, city, seeks professional male with heart, similar interests, No Reagan lover, to share life. NYM B467.

Successful Jewish Executive—48, above average, financially and emotionally secure, new arrival to area, would like to meet that special, marriage-oriented Jewish lady, 38-48, who is not afraid of commitment. I am not seeking spectacular, just nice. Think a moment, wouldn't it be nice to be in love again? Photo please. NYM I009.

You Are In Deep Sleep—Post hypnotic suggestion: write this mesmerizing, slim, handsome, 32, Jewish professional man, entranced by ballet, fitness, travel and you. Awaken now. Photo. NYM E421.

Attractive Woman—30, Italian descent, loves Christmas, theater, movies, books, long talks, seeks professional man, 31-40, tall, for lasting relationship. NYM H191.

Tennis Fanatic—Desires love match. Jewish professional, 25, seeking a career oriented female, 21-26. The score is now deuce, but it would be your advantage if you reply. Phone/photo. NYM H294.

Pretty, Warm, Divorced—Professional female seeks man, 45-59, warm, dependable for lasting relationship. NYM H192.

Attractive, Fun-Loving, Sincere—Professional Jewish female, 33, ready to share life with Jewish man who has also made it but finds that's not enough. Bio/phone a must, photo for quick reply. NYM H193

Empty Nest Syndrome—Is there a doctor in the house? NYM H194.

Energy To Spare (And Share)—Slim, good-looking, athletic woman, marketing exec looking to meet an active, attractive, secure (both emotionally and financially) man, 35-50. NYM H195.

Who needs a Strictly Personals Gift Certificate? Every Single Friend.

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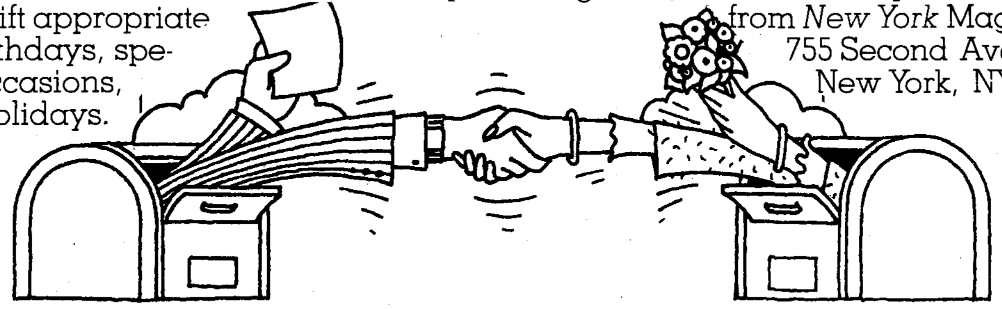

STRICTLY PERSONALS

Former Heiress—Pretty, Ivy Leaguer, 33, 5'6", ad agency writer seeks fun, warm, brainy, super successful, romantic, single man, 32-45. Photo. NYM H241.

Attractive, Jewish Female—5'6", 30, divorced, sensitive, fun-loving, sincere seeks a professional male of similar nature for close and lasting relationship. Bio/phone/photo, please. NYM H242.

Sexy, Pretty, Vivacious—Jewish gal, 33, seeks tall, fun, worldly, sincere, 35ish guy. Photo too! I'm worth it! NYM J004.

Warm And Beautiful—38, slim, designer, bright, playful, sincere, feminine, seeks attractive man who is able to give and take the beautiful things in life. Send photo, bio and phone. NYM E419.

Are You Ready For Me—I'd like you to be a natural, fun-loving, successful, attractive man, possibly once married with children, used to sharing and intimacy, 40-55. I'm 40, fashion designer, funny, pretty, sexy, spiritual, romantic. If you're ready for me, I'm ready for you. Letter, phone, photo appreciated. NYM J005.

Sensual, Attractive, Intelligent—Down-to-earth female, 36, 5'7", seeks attractive male, 37-46, 5'11" plus, to share theater, travel, romantic dinners and more in an honest and meaningful relationship. Bio, photo, phone. NYM B509.

Attractive Italian Computer—Professional. 5'10", 170, 33, MBA, loves beach, jogging, cooking, sports cars, children, who is a sensitive, caring person, seeks same in a Catholic woman. NYM E420.

Looking For An Equal—To share the American dream. Blonde hair, blue eyes, slim, Jewish Columbia grad, enjoys dancing, skiing, good food, good company. Seeks that special lady. Brief note, phone number, photo desired. NYM J006.

Pretty College Professor—38, sensual, smart, sexy, shapley, warm-hearted, Jewish, seeks caring man with Ph.D., J.D., M.D. or the like, interested in marriage, family. Photo, please. NYM H244.

6'4" Tall, Dark, Handsome—Jewish, 42, seeks very attractive female. NYM H246.

A Friend Of Mine—Wrote a personal ad, and as a result, he married a really nice woman. I too, am looking for that special lady to share my life with. I'm a lawyer, 41, 6', handsome, athletic who enjoys good conversation, movies, fine restaurants. If you're a sincere, attractive, warm, marriage-minded woman, 25-37, send a photo and phone number and see if this ad works for us. NYM E422.

Attractive, Vivacious—Lover of outdoors, sports and the arts, a slim, sincere, 26, 5'9"er, seeks down-to-earth man, 26-33, with sense of humor. NYM H238.

Man, Living And Working—In Saudi Arabia, desires correspondence with lady possessed of strong sense of humor, adventure, who likes to travel. Must like outdoors, sports, cats and be fit and trim. I'm divorced with two children in States. Object: sharing, caring, marriage. Let's discuss it. Bio/photo bring same with detailed, honest reply. NYM B511.

Very Successful Businessman—Separated, mid 40's, recently moved to NYC to enjoy the city and what it has to offer. I am looking for a beautiful, sophisticated, intelligent, sexy brunette, 30-35, non-smoker; to share my interest in sailing (own a beautiful sloop), football, Chinese food, theater, movies, jazz. I am sensitive, good-looking, have a sense of humor and easy to be with. Photo/phone/bio. NYM B513.

Mermaid Would Prefer—To swim laps with male partner who is warm, caring, vital, successful, 45-55, non-smoker, fit, slim. I am petite, hazel-eyed, pretty, trim. I like concerts, opera, travel, sports, fine dining. Photo/phone/bio. NYM H248.

Highly Successful Male Entrepreneur—Former model, 6', with green eyes. Seeks intelligent, slim female, 23-33, with model-type looks, for caring relationship. Photo/bio (musts for reply). Will gladly exchange. NYM J007.

Read This Ad—I am 29, 5'10", trim, blonde, stable and a successful Wall Street professional who would love to meet a bright, professional woman who is kind and sincere yet light-hearted and fun. I am generous, affectionate and love to laugh. I enjoy NY weeks, weekends out of the city, dining out, keeping fit, travel adventures, evenings with friends and romantic nights. If you are 23-34, 5'4"-5'9", beautiful, thin and have a great figure, please drop me a note and photo. NYM B514.

Intelligent, Handsome, Athletic—Affluent, self-confident WASP, young 43, corporate owner, 6'1", 173, high energy, honest, loves kids, good sense of humor, seeks bright, slim, athletic, 28-39, very attractive, all-American lady, non-smoker, preferably a model or actress. I'm looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life-style to share my active, zany, fun, extravagant life. If you're as hesitant to answer as I was to place this ad and you love champagne and beaches year round, let's get together. Send brief bio and phone, recent photo a must. Go for it. You owe it to yourself. NYM H249.

Farmboy, Sailor, Professional—Have been all three. I'm a 6'1", 165, blue-eyed, WASP (doesn't sting), 30-year-old analyst in CT who left Kansas and ran away to sea. Well-educated and traveled, my many interests include art, reading, music, sailing and Windsurfing. I seek an intelligent, beautiful, witty, sensuous woman, 25-40, to share off-beat thoughts, New England experiences and a lasting relationship. Photo, phone, please. NYM B516.

Sincere And Shy—I'm 43-years-old, 5'11", 175 lbs. Looking for attractive lady with great legs and good sense of humor. Photo, phone, bio. NYM B517.

Uncommonly Adorable Physician, 32—Never married, seeks a reason to disconnect his beeper at day's end. Insatiable appetites for wit, Oreo ice cream, sensitivity and spontaneity. NYM B518.

Handsome, Educated Guy—25, seeks bright, Jewish classy gal. NYM B515.

A Little More To Love—Jewish lady, 28, attractive, witty, warm professional seeks male counterpart to share everything forever. NYM B510.

Professional, World-Traveled—Attractive widow, gentle, articulate, sane, theater background, slender, sensuous, sophisticated yet a family person. Enjoy all arts, genuinely good company. Seeks professional man, 50-60, gentle, social, humorous outlook on life, with mutual interests. Photo, phone, bio. NYM J008.

Diversified, Dashing, Dynamic—Single MD, 31, 5'8", handsome, athletic, sensitive, Jewish, seeks lovely, intelligent lady, 21-30. Photo, please. NYM B520.

Natalie Wood Look-Alike—Searching for her Robert Wagner. Vivacious, warm, charming, 32-year-old woman, who loves the unreasonable and seeks it all with unique vision, would like to meet a sincere, mature, honest man, 29-45 years. Send recent photo and telephone. NYM B521.

Ripe And Ready For The Real Thing—You're an attractive, successful, formerly-married man, 40 to early 50's, with the courage to be truly who you are and a soul that's looking for its mate. I'm pretty, petite, sexy and warm with highly successful career in the arts, grown children and the freedom, joy and love to really go for it. So if you're not afraid of flying and have the grounding to keep in balance, let's explore. Photo and phone, please. NYM B522.

Successful, Miami Businessman—Danish born, attractive, bright, with class and old-fashioned values, hard working and witty (6'1", 160, 38), enjoys the outdoors, candlelight dinners, intelligent conversation, many interests. Seeking gentle, down-to-earth, sensitive, leggy (5'8"-5'11"), athletic, well-turned, sexy, educated, romantic lady (25-30), very special and secure. Sincere replies only. Bio/phone/recent photo, please. NYM H250.

Female Professor, Blue Eyes—Slender, good-looking, 50. Wishes to share city and country life with a successful man, 48-57. Photo, bio. NYM J010.

Jewish Male, 31—Seeks caring and sensitive, Jewish lady. NYM B524.

Successful, Irish-Catholic Female—Manhattanite, 38, seeks professional, Christian male, over 35. Brief bio/phone/photo. NYM B525.

Big Deal—Even though I'm 5'6", this late 30's, professional, very handsome, warm, caring and sensitive romantic, needs to fill a void in his life, you! If you're Christian, petite, witty, very pretty and intellectually stimulating, let's hold hands, enjoy a good restaurant, patronize the arts or just relax at home, cuddle and make each other laugh. Note/photo/phone. NYM B526.

Wanted: Happy Family—Handsome, 6', highly successful, well-to-do executive, never married, seeks slim, 5'3" up, blue-eyed, attractive, charming, Jewess, about 23-38, never married, non-smoker, willing to live and have children in beautiful apartment in Manhattan. Photo, bio, phone. NYM B527.

Attractive, Professional WASP—North Shore, LI, with office in NYC, 34, 6'. Warm, romantic, sincere and well-educated seeks very attractive, female counterpart, 25-45. Bio and phone. Photo optional. NYM B528.

Pretty, Blue-Eyed—Accomplished, non-smoking WASP lady seeks male counterpart, 33-46. Photo. NYM B529.

Classy, Attractive Lady—50's, successful scientist, divorced, European background. Seeks single man, 50-60, well-educated, handsome, sincere for art, theater, fine dining. NYM B530.

Gentle, Beautiful, Bright, Slender—Jewish professional female, mid-30's, seeks Jewish man, 34-42, who is loving, educated, financially secure, handsome, family-minded. NYM H251.

Exceptionally Pretty, Smart Exec—35. Slim, 5'8", with class, warmth, integrity, sense of humor, style and sensitivity. Seeks same in communicative, successful, mature Jewish male, open to the possibility of love, commitment and family. Note/phone/photo, please. NYM B531.

Wanted: A Male—Personable, attractive, 26-36. Worth it! Bio/photo. NYM B532.

Handsome, Successful, Athletic—5'9", Jewish, professional man would like to meet a successful, pretty, down-to-earth, "blue jeans" type gal, 25-35, you probably have not had a need to frequent bar and disco scenes or the Vermont/Hampton circuit, although you have a tremendous zest for doing things. Response preferred with photo. NYM B533.

Successful Psychologist, 33—Author, attractive, Jewish male seeks warm, slim, intelligent, attractive female, 23-33 to share it with. Bio/photo. NYM B534.

Handsome Gentleman, 50—5'9", Italian-American, sincere, desires beautiful-looking warm, sensitive lady (non-smoker) with serious, intentions. Queens resident preferred. Photo. NYM B535.

Chestnut Brown Hair—Soft brown-eyed lady, early 40's, seeks Christian gentleman. I'm slim, tall and pretty of face want to nurture and be nurtured. NYM B536.

Traditional Values—Attractive woman, 28, seeks single, 28-38, man. Museums, beaches, old movies, banana splits? Bio/photo/phone. NYM H252.

Classy, Charming, Dazzler—Very pretty and warm, professional woman. Jewish, 37, 5'5", divorced. Loves life. Seeks successful, intelligent, spirited male with good sense of humor for love and romance. Note, phone, please. NYM B537.

Like Goldie Hawn?—Then write to me. Effervescent, athletic, empathetic, Jewish writer/artist/professor seeks man of wit, passion, good looks, achievement, 30-45. Photo, please. NYM H257.

Blue-Eyed, Jewish Male Lawyer—37, is warm, attractive, intelligent, romantic and kind, and seeks the same qualities in a lady. Phone, bio. NYM E406.

You Can Change Your Life—Or you can pass this ad. Very attractive, petite Ivy grad, 32, seeks handsome, well-educated, athletic male, 5'8" plus. Hope I get what I paid for. NYM B523.

Model-Like, 5'9" Female—Seeks over 6', Jewish, good-looking, athletic male, 26-30. Photo/note/phone. NYM H239.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

To The Manor Born—Good dancer and romancer, pretty, athletic, preppish, successful woman, non-smoker seeks same in a man, 32-40. Photo/bio. NYM H224.

Not Reading The Right Guy?—Bored with bars? Good-looking, 27, 5'8", Jewish male, successful, restless, down-to-earth professional seeks an attractive, petite, sincere, fun-loving Jewish woman to share Manhattan pizzazz, parks, pizza. Bio, photo optional. NYM H225.

Bach, Balanchine, Bergman—Beards, social sciences are affinities of attractive, warm, professional woman, 33, bright, liberal, Jewish, unpretentious. Seeks intelligent, like-minded man, 30's, who is tolerant, easygoing and interested in marriage. Photo appreciated. NYM B492.

Attractive, Italian Woman, 31—Seeks professional man, 32-36, of similar background for lasting relationship. Reply to PO Box 344, Roseland, NJ.

New In Town—37, sensitive, sincere male, 5'9". Athletic, decent-looking, Wall St. professional. Easy to get along with and enjoys most normal social activities. Seeks slim, intelligent female, 24-38, to share whatever. Note/phone/photo if possible. NYM B488.

Successful Designer/Entrepreneur—35, attractive, desires to meet for a serious relationship, a sophisticated, highly-successful, financially secure professional, established, refined gentleman, 35-42, who has class and integrity, warm sincere, honest, mature, sensitive, fun-loving, with great style, who enjoys music, the arts, travel, theater, fine food, blue jeans to Giorgio Armani. Bio, photo and phone. NYM I022.

You Would Like To Meet Me—A very attractive, witty, warm, sensitive and intelligent, 36-year-old lady. You are a 30's to late 40's, handsome, sincere, caring, bright individual. Photo, letter, phone. NYM B489.

Attractive, Slim, Mature Woman—With normal accumulation of foibles seeks witty, civilized male to share leisure time, late 40's-early 50's. Letter. NYM B490.

Win First Prize—Selected as one of America's most eligible bachelors in 1980, is still single and unattached. I wonder if my requirements are too demanding? I'm 35, Italian and American Indian, a member of the US Olympic Ski Team, very athletic, successful, independent, sensitive, witty, sincere, romantic, 100 per cent honest with solid values and would not settle for second best. Requirements are: 25-40, attractive, independent, educated, self-assured, caring, romantic, believe in quality, not quantity and consider yourself very special, who is looking for commitment and a one-to-one relationship and have been discouraged by all those phonies and make-believe macho men who use words without meaning and made promises that they never intended to keep. I'm not into dating games, so if you are, or if you do not meet my requirements, please do not respond. If you have dated all those, maybe, could be and have kissed all the frogs you care to kiss and have answered yes to my requirements, here is your chance to make your dream a reality. I do exist, but not for long, I hope. To enter, send bio/phone number, photo optional. NYM B491.

Attorney/Businessman—37, 5'10", 160. Senior partner of law firm, major property real estate investment and brokerage, more: extremely successful, excellent character, attractive, fun, Jewish. Seeks attractive, highly educated woman counterpart (attorney, MD, entrepreneur, etc.) under 27, who insists upon love, true intimacy, excitement, a joint responsibility large family, career/business success and a total lifetime partnership. Photo appreciated. NYM B493.

Beautiful, Successful Woman—28, Jewish, kind, bright, seeks extraordinary man. Photo, phone. NYM B494.

Sophisticated, European, Jewish Lady—Great-looking, 31, 5'6", 128. NYC enjoys classical music, arts, travel, cooking seeks intelligent man to share life with. Photo, phone. NYM B495.

Handsome, Very Successful—Company president, 6'2", 195 lbs., Jewish male. Charming, affectionate, intelligent, athletic, with good sense of humor. NJ resident who loves New York. Seeks beautiful, vivacious, slim, intelligent female, late 30's to late 40's, for fun, fine dining, travel, relationship and marriage. Bio, phone and photo, please. NYM H227.

Spirited Mets Fan—Museum, opera and team. 50's woman seeks man of the same range, 55-63. NYM B496.

Special Lady—Sincere, warm, very pretty, 24, who loves the outdoors, sunsets and warm beaches as well as the hustle-bustle of the city, seeks a warm-hearted, honest, intelligent, handsome, fun to be with man, 25-32, for lasting relationship. Let's exchange notes. Photo appreciated. NYM B497.

Such A Deal—An attractive, energetic, non-princess, Jewish businesswoman, 28, with a sense of humor who enjoys dancing, movies, sports, cooking and long walks, is looking for a first quality, Jewish, Manhattan male with similar interests and charisma to share adventures. Please send note/photo. NYM B499.

Warm, Fun Leo—Jewish male with fatal mutual attraction to Aries. Seeks attractive, Aries woman, 25-30, about 5'6", slim, for romantic and friendship possibilities. I'm 43, together, talented, and sexy. I'm a good listener and like dancing. Also 6', athletic build, moderately ambitious. Get lucky. Better living through chemistry. NYM H228.

Just The Two Of Us—Pretty, sincere, Jewish businesswoman, 46, wants to share life, love with intelligent, compatible man, non-smoker, to 58. NYM H229.

Long-Haired Blonde—Very attractive, 30's, bright, athletic, earthy/elegant. Seeks sincere, successful, romantic man "quality." Photo, bio. NYM B501.

Fun And Serious—That's why I'm writing this ad. Attractive female, warm and wonderful, executive, 35, Jewish. Seeks a good, single guy, capable of love and commitment. Write NYM I023.

A Fun-Loving—Yet serious-minded, 34, divorced, Jewish female, professional, pretty, slender and kind. If you're 31-41, non-smoker, in shape, who values communication, laughter and unlimited hugs (NY/NJ) write! NYM H202.

Classic, Successful, Pretty—32, 5'8", woman, fashionable, seeks a handsome gentleman of integrity and affluence, capable of giving, sharing, laughing. Photo/bio/phone. Non-smoker. NYM B503.

Blonde, Texan WASP—Size 6, health-conscious lady, 35, seeks friend to share concerts, theater, dining. NYM B505.

The Lucky One—Extremely attractive male, 27, seeks a very special lady to enjoy snowball fights and polar bear watching around Manhattan. Photo/phone/bio. NYM B506.

Down-To-Earth Pilot—Successful entrepreneur, 32, 6', 175 lbs., bearded, sensitive, clever, attractive, non-conformist, owns 1 pair designer jeans, 3 pairs levis. Seeks exceptionally attractive, bright, slender woman, 20-35, who doesn't need an hour or Estée Lauder to look great, enjoys the city, prefers the country and likes small planes, new places, shooting stars, animals, Sun Shine Cab Company and heavy contact with gorgeous green eyes. If you're a natural, unpretentious beauty and want to share a knowing look, an afternoon, perhaps a lifetime with a special guy, please send recent photo, phone. NYM H230.

Pretty, Warm—Slender, 30ish woman seeking a meaningful relationship with a professional, out-going, sensitive man. Photo/bio. NYM E415.

Charley The Tuna—Is not what I'm looking for. You are a handsome male, successful, interesting and looking for a lasting relationship. I am 32, professional, Jewish, pretty, petite, sincere and intelligent. Bio/photo, please. NYM I024.

Hazel-Eyed Brunette—30, 5'8", slim, Jewish seeks a special guy. NYM B507.

Unique—Good-looking, 5'11", 24-year-old male, mature, successful and extremely tender. Looking for 1 pretty lady with old-fashioned priorities and a genuine love for children and animals. Let's exchange photo and note. NYM I025.

Blue-eyed, Strawberry Blonde—Feminine woman, petite, 24, caring, romantic, energetic and Jewish looking for a dynamic, warm, successful man to dine, dance, discuss, laugh and walk in Central Park with. Note/photo. NYM E416.

If You Are—A very special, 50ish gentleman, and think you can handle a deluxe, quite pretty, size 8 lady, who is innately bright and Ivy-educated, with a dynamite smile, somewhat extravagant, elegant, emotionally intense and intrinsically generous, perhaps you should investigate this advertisement. I like a man with superior intelligence and sensitivity, arts, antiques and decoration, warm puppies, my financial success, theater and channel 13, symphonic and pop music, football, great clothes, world travel, mogging around the city and countryside in jeans, and seeing lots of good movies, in about that order. In a word, I am involved and happy, yet mindful of knowing a very special person. Bio/phone/photo, please. NYM 1026.

Sophisticated Suburban Woman—Seeks urban man, 55-60, for best of all worlds. PO Box 666, Armonk, NY 10504.

Sophisticated But A Little Shy—Warm, talented woman with eclectic tastes and a touch of whimsy seeks fiftyish mensch with style and wit. NYM B487.

Professional Sales Exec—28, very handsome, Jewish, 6'2". Seeks attractive, sincere and genuine, 5'5" plus, Jewish, single female, 24-29. Bio/photo. NYM I027.

Tall, Swedish Blonde—Executive secretary, 36. Seeks single, white, successful professional or business executive practicing Protestant religion, 6'2" or over, Ivy League type of gentleman, financially secure, 36-45, medium build, dynamite personality who enjoys dancing, cooking and being a real sports and travel buff. No drugs, alcoholics or smokers. Recent photo/bio/phone. NYM 1028.

Very Successful, Handsome—Tall and athletic, down-to-earth male in mid 30's. Into tennis, skiing and travel. Interested in very beautiful, slim, over 5'4", intelligent, kind and sensitive woman. Bio and phone. Photo a must. NYM B508.

Very Handsome And Warm—30, professional seeks mature woman for romance and friendship. Photo. NYM E418.

Vivacious, Attractive, Sensitive—Female, petite, intelligent, self-employed, fun-loving. Are you a man, 37 and over, with a zest for life, attractive, looking for a loving closeness. Photo. NYM H232.

Handsome, Self-Made Executive—37, Christian. Enjoys people, warm conversation, old movies and a good laugh. Seeks that special lady who is intelligent, kind, unpretentious and most of all has character. Photo/letter, please. NYM H233.

Pretty, Shapely, Successful—Very feminine PhD entrepreneur, 34, seeks a non-smoking, witty WASP who is well-educated, extremely affluent and has an athletic body, is 5'10" or over, age 28-42, and who can fit in with a crowd at the Hard Rock Cafe or the Harvard Club. Photo and resume a must! NYM H235.

Available But Particular—Attractive Jewish woman into tennis, photography, sailing, skiing, seeks athletic, career established male, 29-35, for love/laughter. Mustache a plus! Photo. NYM H236.

Marriage-Minded, Classy Lady—40's. Smiling, spontaneous, sensitive, sincere, spiritual. Loves fun, seashore, the arts, rides in the country. Must be equivalent or better. Note, photo. NYM J001.

Attractive, Slim Divorcée—Seeks man, 53 plus, with sense of humor and flair for living. Phone/bio. NYM H237.

The Write Stuff—Handsome, tall, blue-eyed magazine editor, 36, secure, smart, sensitive and sincere, seeks tall, slim, warm, winsome and witty woman, 25-31, with brazen beauty, brains and bravora to collaborate on cover story romance. Your photo required before we go to press. Impending deadline, hurry! Non-smokers only, please. NYM E417.

Bearded Businessman—37, divorced. Desires wonderful woman, 25-33, to share adventures. I'm prosperous, warm, affectionate and attentive. Are you a beautiful, successful woman, tender as well as gutsy? Bio/photo/phone. NYM J002.

Hear's The Scoop—Very pretty, bright, exciting, sophisticated, 28, Jewish female seeks her nearly perfect male counterpart. I know he exists. NYM H240.

Male Seeks—Slim, well-endowed female, 38-43, for beaches and 1-to-1. NYM J003

STRICTLY PERSONALS

I've Got It All—Except the right woman. Striking looks, personality, 27 years, 6'3", 175, green eyes. I'm tired of bars and seeking Jewish female, 21-27, slim, pretty, personable. Note, photo, phone. NYM B472.

Successful Jewish Female—Attractive, independent seeking male counterpart, 35-45. Photo/phone. NYM H203.

Italian Male, 6'1"—Attractive, 29, in construction trade, seeks a sexy, pretty, shapely woman for dinner, etc. Phone/note/photo. NYM H204.

Are You A Man—Who would not be *threatened by a very attractive, youthful,* sensual woman of 40, who is also intelligent, successful and adventurous? Please respond with photo. NYM B473.

A Giver And A Listener—Fast rising, LI professional, 6'5", 27, Jewish, placing my first ad. I'm honest, sensitive, very witty, stable, good-looking, gregarious, aware, non-smoker. Seek a caring, unpretentious, pretty female counterpart, 22-30, with a sense of humor, who is unafraid of eventual commitment. NYM H205.

Creative, Attractive, Sensitive—Male, 29. Bright with sense of humor, enjoys sports, music, movies seeks caring, attractive, self-assured, high-energy female. Photo/ bio/phone. NYM H206.

Tall, Dark, Handsome—If your expectations are as high as mine, let's talk. I'm a Jewish professional male, 29, adventurous and athletic. Seeking 1, effervescent and spunky lady with a "joie de vivre" to share sun-filled days and moonlit nights. Photo a must. NYM I011.

Very Pretty, Sensitive, Classy Female—Seeking good-looking, slim, successful Manhattan gentleman, 32-42, to share romantic candlelight dinners, laughing, *hugging, off-the-wall adventures leading* to a caring relationship. Photo, phone, please. NYM I012.

Attractive, Slim, Teacher—Friendly, warm, Jewish, 40's, many interests seeks professional gentleman for sharing relationship. NYM H200.

Tired Of Traditional Ways—Of meeting a lady. Looking for a very pretty, slim, warm, humorous, intelligent lady, mid 20's to mid 30's. I am tall, 6'4", handsome, 41, well-built and single. Phone, note. Photo a must. Will respond with same. NYM B470.

6'5", Handsome, Bright—33, successful consultant, high energy, responsible, athletic, enjoys laughter, adventure, staying at home together. If you are a captivating woman, spirited, fit, substantive and caring, send bio/phone/photo. NYM H201.

European Warrior—Discovering America. 39, 5'8", own business in Europe, fluent French, Italian, German, English and thousand-and-one stories to tell. Seriously considering his settlement in this great city, he would now love to meet a nice female companion who would like to share the coming Holy days to base a durable relationship. NYM B471.

Good-Looking, Non-Boring—Solvent, LI widow, wide-ranging interests, seeks vigorous, arts-oriented man of wit and substance, over 58. NYM B469.

Comfortable With Casabalanca—American Pie, Wayne Gretzky? 30, 5'10", male, Jewelry manufacturer, athletic, Jewish seeks smart, slim, sweet female to share smiles. Photo, please. NYM E410.

Gorgeous, Classy, 5'7"—37-year-old, Jewish lady, looking for my prince charming to wisk me away. Divorced with a 10-year-old daughter, living on LI, love the beach, tennis and Manhattan. Photo and bio, please. NYM I013.

Petite Opera Singer—30, seeks stable, financially secure gentleman, to age 55, for relationship. NYM H310.

Humor Me—Funny, articulate, pretty lady seeks Jewish gentleman with a sense *of humor and a sense of style. I'm 33, 5'6"* and love to dance, so you should be tall enough to make a dashing partner. Lazy Sundays, movies and the New York gastronomic experience are more fun when shared. Give it a try. Photos welcome. Write. NYM B477.

Poughkeepsie Adventurer, 53—WASP, 6', secure job, into ballooning, sailboards, movies, theater, folk music, hiking; looking for petite, trim, kidless, non-smoking woman, 37-47, with integrity to share life, adventures, travel, hugs; send bio, photo, phone. NYM B478.

Kinetic Attorney, Lady—30, slender, blonde, fit, happy and secure. Seeks lean, tall, fit, kind, ardent, smart, single male Manhattanite who can dance. No smokers. Photo/phone. NYM E412.

Ready For Adventure—Marriage, family? I live in Anchorage, Alaska and enjoy a life filled with the beauty of the mountains, good books, music, skiing, hiking. I'm an engineer, 32, 5'11", Jewish and need an intelligent, affectionate woman to complete my life. NYM B479.

Fabulous 40's Female—Reemerging in the space age seeks warm, funny man to explore the new world. I'm a blonde business-type who loves dancing, ballet, theater, concerts, good eating. You're a fabulous "any age" man who wants to meet a fun, class lady. Photo/phone. NYM H207

Funny Lady—27, seeks tall male, warm, witty. Photo/bio/phone. NYM H209.

LI Lawyer—Young 50, 6', nice-looking, *Christian enjoys country, ocean, skiing* seeks attractive lady friend, possible romance. Bio/phone. NYM H210.

Big Brown Eyes—Slim, curvaceous, LI mom (very young 32) with everything: head-turning looks, brains, charm, a great job and financial independence. Seeking handsome, warm, affectionate, financially secure, classy, non-smoking Jewish man (30-42). Must adore children, animals, beach, sports, travel, etc. Bio/photo/phone. NYM H212.

Manhattan Bachelor—49, energetic, trim, intelligent, good natured, Christian executive seeks slim, attractive, bright gal, 26-36. Photo/phone. NYM H213.

Energetic Female—27, pretty; enjoys city life, cooking, lively discussions, fiction; seeks Jewish professional, non-smoker, to share future. Bio/phone. NYM H214.

Lady, 50's, Tremendous Capacity—Enjoyment of arts, music, nature seeking man to share enthusiasm. NYM E411.

Soft, Compassionate, Pretty—Female, early 40's, slim, energetic, bright, with a sense of humor and a love for NYC. Seeks attractive, active, romantic, sensitive, caring male, 35-50, who enjoys life and desires an intimate relationship. Send letter/photo. NYM I015.

Seeks Precious Jewel—I seek a special woman, 25-35, beautiful in both body and soul to share fun times, quiet times and all the best things in life. I'm handsome, romantic, adventurous, mid 40's. Not afraid to be gentle and compassionate. Will return your photo. NYM H215.

Silly, Funny—Creative, attractive woman, over 50 seeks someone to play with, *laugh, giggle and have fun.* NYM E413.

Very Intelligent—Female executive with warm heart and a dry sense of humor. Loves people, the arts, her NYC apartment, CT house and two cats. Seeks gentleman (39-55) who is committed Christian, financially and emotionally secure. Bio/recent photo/phone. NYM H219.

Attractive, Jewish Female—30, traditional values, loves music, sports, country drives, wishes to meet intelligent, sincere, successful man, 30-40, seeking a commitment. Bio/photo/phone. NYM H220.

Successful Businessman—Handsome, lively, fun-loving, sensitive, divorced, 43, loves music, traveling. Seeking petite, thin, attractive, bright, fun-loving woman, 25-35, with a good sense of humor. Phone/bio/photo, please. NYM H221.

Single Male, 20's—Professional, gentle, successful, handsome. Tired of casual dating and bar scene. I'd really love to meet you if you are a female, intelligent, pretty and down-to-earth. Photo/phone. NYM B481.

San Francisco Based—Highly successful entrepreneur, early 40's, handsome male, athletic, giving, creative, straightforward. Seeking stunning, educated lady, under 40, with success and humor, love of sports and travel, accustomed to the best, but unpretentious, responding to this ad whimsically. NYM I016.

Very Attractive, Slim—Professional female, 31, good sense of humor and style, enjoys the arts, sports, movies, adventure. Seeks handsome, intelligent, successful, professional male, 30-40, for honest and caring relationship. Photo, phone, bio. NYM I017.

Professor, Jewish, 45—Devoted to books, good music, rustic retreats, seeks warm, marriage-minded, Orthodox Jewish woman, 30-37. Photo, phone. NYM H222.

I Love LI—Jewish professional, 29, 5'8", slim, searching for a female, 5'1" to 5'5", who is single, unattached, seeking love, romance and marriage. I enjoy cooking, movies, Broadway plays, soft music, candlelight dinners, rainy days and sunshine. If interested, send bio, photo, phone (all musts). NYM I019.

Cute, Petite Lady—25, manager, charismatic, sincere, would like to meet a successful, fun-loving gentleman, 25-35. Photo, phone, bio. NYM I018.

Man Wanted—Over 35, who likes to ice skate. Seriously! NYM H218.

California Makes Me Nervous—Die-hard New Yorker, 33, tall, bearded, attractive, workaholic, very loyal friend, loves art, movies, oriental food. Seeks classy, good-looking lady, 27-38, to share the wonderful experiences of life. Recent photo/bio/phone. NYM H223.

***Incurably Romantic* Surgeon**—Gentle, athletic, sensitive, slim, handsome, cuddly, artistic, highly successful, passionate, sexy, funny. Seeks caring, affectionate, beautiful, sensuous, Jewish Manhattan woman, 20-33, for committed, lasting relationship with someone very rare and special. A short bio, photo, a must. NYM I020.

Magnum P.I.—Tom Selleck look-alike, 39, 6', blue eyes, physically fit, sincere and easygoing, with varied interests, wishes to meet an equally sincere, warm, affectionate, slim and very pretty woman, 25-35, for possible relationship. Please send note, photo, phone. NYM B482.

I Ask A Lot—But offer same. Woman, 32, Jewish (3 days a year), classy, clever, highly creative, capable, kind, even pretty. Seeks happy man, who knows his worth and enjoys it, well-educated achiever who can play. Jewish, 32-36, tall. PO Box 483, Chappaqua, NY 10514.

5 Towns Doctor—Handsome, athletic, intelligent seeks affectionate, attractive woman, 24-36. Photo, bio. NYM B483.

Would You Believe—Kindness and sen*sitivity in a good-looking, slim, trim,* 5'9" Jewish body of 30? Yes. Professional guy, loves arts, music, athletics. Seek similar gal, 23-31. Photo, please. NYM I021.

Creative, Successful, Reliable Man—43, with a whimsical sense of humor, musical ability, intelligence and sensitivity wants serious relationship with Oriental or Mediterranean woman in early 30's who is slim, cultured, attractive and fun. I'm slim, 6'1" and considered attractive. Personal note/photo, please. NYM B484.

Mixed Bag—Securities and art. Elegant, attractive, slim, cultured, ebullient and warm, 44. Loves people, the city, country, ocean and life in general. Looking for sensitive, intelligent, many-faceted, successful man, 40's-50's. Sense of humor a must. NYM B485.

Attractive, Female Lawyer—Ivy school, 36, 5'7", warm, financially secure, divorced with two sons, seeks successful, professional man, preferably with kids, who has integrity and likes himself and his work. Phone/bio/photo. NYM B486.

The Working Classified
New York
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Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

One Woman Man—6'4", 195, Sean Connery looks, age 42, outdoor, romantic, exec seeks tall beauty of mind, body and spirit. Photo/phone. NYM H255.

Are You—A sophisticated woman? Not someone who only plays squash at The Racquet Club or dances at Doubles. Someone like myself, who is comfortable with all types of interesting people. If you are that woman, please write. I'm a 32-year-old Jewish male, Wall Street, Ivy Leaguer, good-looking, 5'7", athletic, WASP on the outside, Jewish on the inside. Photo/bio/phone. NYM H256.

Female MD, Jewish—30, pretty, warm and down-to-earth. Seeks interesting male, 30-37, photo a must, will return same. NYM J011.

Dynamite—Will explode when we meet. You are a very attractive, 30ish man, with charm and style, intelligent, sensitive, financially secure. I am a tall (5'8"), slim, very pretty, physically fit, 30-year-old creative professional. Our relationship will sizzle and never end. Prefer European or European style. Photo, phone. NYM I010

Pray For Snow—By Thanksgiving! Pretty lady, blonde, blue eyes, seeks attractive, successful professional or entrepreneur, ski bum (at heart). Age 43-53 and single for good skiing, good relationship this winter of 1985. I enjoy preparing a beautiful dinner, dancing, wide range of music and sailing in season. Phone/photo/bio. NYM H253.

Attractive, French Businesswoman—36, looking for a sincere, caring man interested in close friendship. NYM H187.

Northern California Woman—Attractive, outgoing, athletic, late 30's seeks bicoastal, single male. I love the outdoors and happiness. Will be in New York all December. NYM B539.

Super Smart Professional—Jewish, Ivy female, 27, shapely, with terrific smile seeks equally successful Jewish man with ambition, integrity, values. Varied interests include films, ballet, politics, cross-country skiing and baseball. Manhattan/Heights/Slope only. NYM H254.

Male Dancer, 29, Cute—And sexy, tired of meeting ogling women at clubs, seeking sexy, attractive woman, 21-35, blonde or jet black hair preferred, for fun and adventure. Send note, phone, a photo will be assured a reply. NYM E423.

Diverse, Handsome, Open-Minded—Male, 34, sensitive, athletic. Seeks female to 45 for intimacy. Phone. NYM J013.

Vivacious, Very Attractive—Dynamic, great sense of humor, a zest for living. These are some of the praises used to describe me. I'm a recent Jewish widow in her late 50's (looks and acts in 40's), 5'5", redhead, shapely, who enjoys tennis, golf, cycling, swimming, intimate walks on the beach, music, Scrabble, foreign films. An extrovert who successfully managed my own public relations firm in NJ and NYC and who now resides in South Florida. I miss my beloved NY but manage to visit frequently. Brought up in a traditional Jewish home and still maintain those values. Believe in the intangibles: respect, loyalty, integrity and honesty. Consider myself a "prize" and await the "winner" to come claim me. Photo/phone/letter, please. NYM H307.

Secure, Professional Male—Intelligent, successful, attractive, tall with many interests, including skiing, Egyptian art, computers, chamber music, seeks exceptional woman, under 35, who enjoys life, is slim, educated, independent, warm, and emotionally stable with a modicum of wisdom, a sense of humor and a touch of class. Photo/phone/bio. NYM H196.

European-Born Widow—Pretty, young-looking 54, 5'3", financially comfortable, seeks friendship of refined, nice-looking, humorous gentleman, 50-60, who smokes, prefers wine to scotch, likes to walk in Manhattan, foreign movies, travel in Europe, books, French Impressionists and Woody Allen. Letter/phone/photo preferred. NYM H197.

Successful Corporate Exec—40, 6', good-looking, enthusiastic, Jewish, divorced with one child. Seeks very attractive, good-figured, vibrant, non-traditional Jewish woman, 34-42, who knows what she wants. Photo/phone. NYM H198.

Brunette, Long Hair—5'8", slender, attractive, 30's, down-to-earth, sensitive, Jewish seeks sensitive-type man, 30-42. Photo/bio/phone. NYM H181.

Stunning Artist/Designer—40, 5'8", slim, wants to change successful career to marriage and motherhood. 40-50, Jewish, professional only reply. NYM B466.

Trim, Petite Redhead—Radiant eyes, warm smile, 34. Ivy grad, artist/ businesswoman longs for bright, successful man who values the simple pleasures in life, green thumb a plus. Photo, note, please. NYM H305.

Relax—It's the first time for me too. I'm 31, Jewish, fun, creative, warm and caring, successful entrepreneur who seeks a successful woman who loves to laugh and be witty, fun and creative in both mind and style to share the world of NYC. Bio, photo. NYM I008.

Sui Generis—Soignee, sparkling, lissome, cultivated, highly intelligent, hopelessly romantic lady, responsive to bel canto, belles lettres, le beau geste. Seeks chemistry with counterpart: sophisticated, Manhattan bachelor of taste and breeding, superior looks, style, emotional and intellectual depth, warmth, humor. Under 50, over 5'10". No New York accents, please. Photo helpful. NYM B468.

Freud Didn't Know—What a woman wants: do you? Jewish professional woman, 30, seeks Jewish male counterpart for romance, a future. I'm 5'6", slim, attractive, witty, charming, amusing, blue eyes, auburn curls. Baroque music, drama, Mexican food are some of my passions. Desire intelligent, warm, accomplished man to share all. You are 5'10" plus, 30-40, responsive, responsible. Letter/phone/photo if possible. NYM E409.

Well Educated Professional—Quasi-diplomat, amateur painter. Likes classical music, opera, literature. Attractive, single, male, turned 40, 5'6", financially secure, from a good family, Japanese, settled in NY. Seeks an educated, attractive, caring, secure lady of similar tastes, early 30's, who could meet a gentleman maintaining her identity for a lasting relationship. Bio and photo, please. NYM E408.

Very Attractive Lady Of Warmth—And taste; trim, feminine, sensitive, caring; just turned 50; woman of extremely high caliber, cultured, sense of humor, financially secure, traditional values; good listener, intellectually curious, direct, down-to-earth. Classy lady with eclectic taste, loves the good life as well as life's simple pleasures. Avid reader, enjoys the outdoors, golf, tennis, travel; appreciates good music, fine dining, the arts, loves laughter, romance and togetherness. Seeks some one special to share my life with; a successful man with similar interests, financially secure, who has integrity and warmth, is tender, romantic, considerate, caring, ready for a real commitment, a good friend; Jewish, 50 to 60. Photo and note, please. NYM B519.

Distinguished, Masculine, Successful—And handsome, business exec. A prime-condition, 55 years, is seeking the right female for an enduring friendship. Now single, Jewish, white, 5'10", trim and a Brooklyn resident. If you consider yourself a super-female, over 25 years, trim and not over 5'7", please respond with a recent photo and phone. NYM B502.

Sensitive But Powerful—Female artist, very successful financially, is looking for a physically and emotionally beautiful male. I long for someone, also powerful and intuitive, with a mind and a heart that are deep, clear, honest and wanting. I'm 26, WASP, 5'6", 125 lbs. and brunette. I like sophistication and playfulness, music, athletics (Windsurfing and racquetball, specifically), world-traveling, etc. I have unusual but selective tastes and I almost always know what I like when I "see" it. Please include phone, photo and bio. My heart thanks you and I thank you. NYM B538.

Petite, Attractive Atlantan—38, seeks single, affluent, imaginative, passionate man. Photo/bio. NYM H306.

ANNOUNCEMENTS

Mom—Hope the two of you are very happy together. Love always, "Yogi".

To NYM A414—Loved your ad, but am too late. Please respond. NYM J009.

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Washington DC, 1 Bedroom—Connecticut Ave, Metro 4 blocks, living room, sunroom, dining area, custom kitchen. 1024', $900. Murphy. 202-334-6568 days.

LI City, Astoria—Jackson Heights, 10 minutes Manhattan, studio to 6 rooms. $350-800. Realty World. 718-278-2118.

New Luxury Condo For Rent—Spectacular East River views, South of U.N., 34th floor, 1 bedroom, 2 full baths, late 3/1985. Lease: 1 year or more. 212-683-7481.

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NJ 2-Bedroom Apartment—Ft. Lee area. Woman seeks same. 201-585-2968.

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

The Fair Share Roommates—Seen NBC. Women-on-the-move/Men who keep up. Preview photos. 145 E. 49. 212-751-1212.

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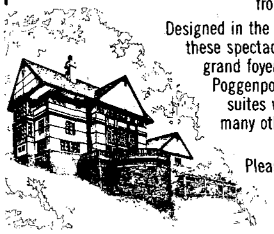

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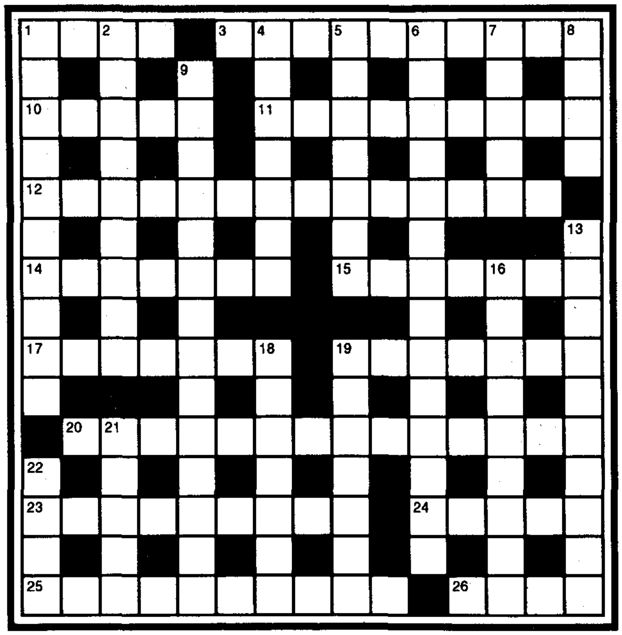
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Put this out—it's separate. (4)
3 Men only in this country causing inertia? (10)
10 He conceals skin—right? (5)
11 Sunken vessel brings NATO close to collapse. (4, 5)
12 Presumption once fervid once upset. (14)
14 Given protection, but noncommittal. (7)
15 Act a sin out—how very wicked! (7)
17 Fish in revolutionary surroundings granted a new understanding? (7)
19 Bit of a bargain favourite. (7)
20 Absolutely the best kind of land-based sailor! (4, 2, 3, 5)
23 Warning device causes intense passion and apprehension. (4, 5)
24 It goes twice before it's gone and sold. (5)
25 A stocky red hybrid in stable—very much so. (4, 6)
26 Pay doesn't start for a long time. (4)



Down

1 She's not likely to be in a class by herself. (10)
2 Leeds part of the floral arrangement? (3, 6)
4 Hooked, but not with others in the touchdown. (7)
5 Chatters on, goes noteless, then takes a little drink. (7)
6 That is neat cleaning! It will do for very old ancestors anyway! (7, 7)
7 Order taking one on in charge. (5)
8 More than one negative feature by the sound of it. (4)
9 Insincere show of grief—swelling rivers in Africa? (9, 5)
13 Snack that hard liquor encourages. (6, 4)
16 Apron fitted on to monarch—forbidding sign. (2, 7)
18 Collapse prostrate into river! (7)
19 Planned and plotted. (7)
21 "Where ——'s *sunny fountains* roll down their golden sand" (Bishop Reginald Heber). (5)
22 A service returns from a great distance. (4)

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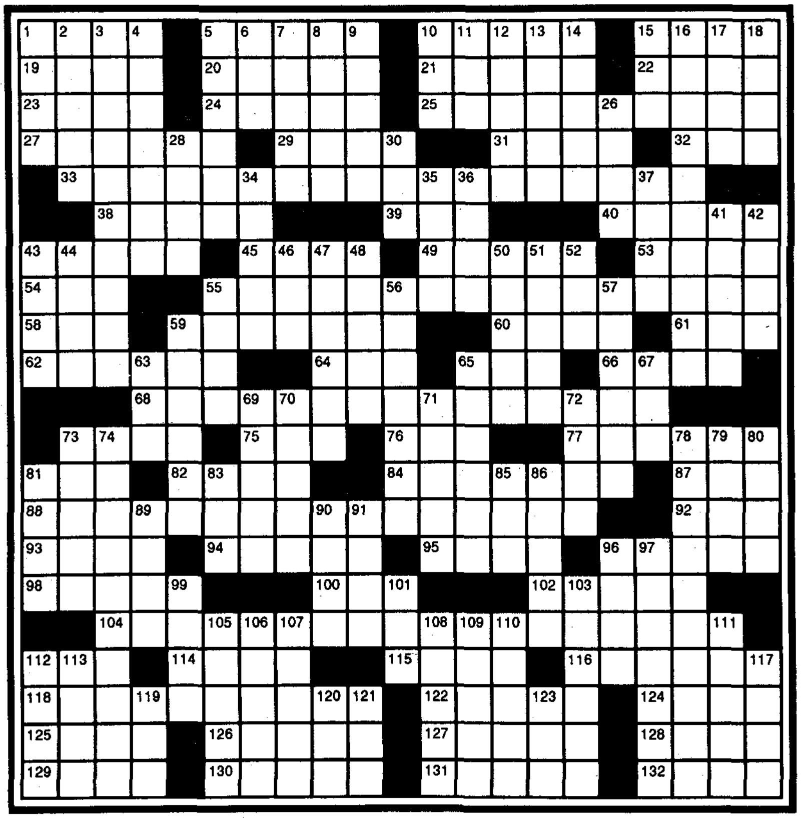
'OPERATIC WHO'S WHO': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Banquet platform
5 Nautical hazards
10 Addis ——
15 Lucre
19 Russ. secret police, once
20 —— May, of "Tobacco Road"
21 Sauna wear
22 Author Ludwig
23 Close by
24 Nominated
25 Selika
27 Bolt type
29 Kelp
31 Advocate strongly
32 Gallivant
33 Vanderdecken (with "Der")
38 Kind of tube
39 Tropical blackbird
40 Expunge
43 Goes on tediously
45 Lattice piece
49 Local soccer player
53 Aleutian outpost
54 NRC predecessor
55 Count Octavian
58 Tic- —— -toe
59 Sigh
60 Actor Tamiroff
61 Unwrought iron
62 Botanical bristle
64 Alouette's bill
65 Ingested
66 Feudal peon
68 Cho-Cho-San
73 Frog's close kin
75 "—— Rheingold"
76 Decay
77 Hang the wash outdoors
81 Silver State: abbr.
82 Have —— for
84 Kuwait, for one
87 Debtor's chit
88 Marie
92 Angled annex
93 Wife of Zeus
94 Lady Nancy
95 Utah's lily
96 Coolidge's vice-president
98 Sixth, in Sicily
100 Partner of tucker
102 One of the Spewacks
104 Figaro
112 Angelico's title
114 Between do and fa
115 Kingfish
116 Hazarded
118 Violetta Valery
122 Fit to be tied
124 Mexican city
125 Layer of the eye
126 Inward, to M.D.'s
127 Indira's father
128 "O, my luve is like —— . . ."
129 Better than better
130 Bank transactions
131 Elizabethan earl
132 Furnish anew

Down

1 "Thou shalt not," updated
2 "The —— Aquarius"
3 Canio and Tonio
4 Billowing forth
5 Bridge no-no
6 Top of Guido's scale
7 Violinist Mischa
8 Farm segment
9 Marsh grass
10 Ocean abbr.
11 Feathery scarf
12 Atrocious
13 Hall-of-Famer Yogi
14 Make parallel
15 Pod holding
16 Departure from one's homeland
17 Director Wertmüller
18 Took to the hills
26 Sign over
28 Bifocal, e.g.
30 Cry of discovery
34 Writer Gardner, et al.
35 Fairy-tale start
36 Androcles' friend
37 Of an epoch
41 Cubic meter
42 Normandy department
43 Computer input
44 Van's opposite
46 French Dadaist
47 Sioux, Hopi, etc.
48 Mt. Sinai's alias
50 Rink need
51 After match or book
52 Egg: prefix
55 Couple
56 Battened down
57 Louis Philippe's queen
59 Yankee and Shea
63 Wee, to Burns
65 Costume
67 Half of the UAR
69 Mine passages
70 Painter Edouard
71 Mausoleums
72 "La Forza del Destino"
73 Sound of a giggle
74 Exaggerates
78 Brünnhilde and sisters
79 Cast assignment
80 Brynner namesakes
81 Utmost degrees
83 Refrain start
85 Equipage
86 Hacienda brick
89 British spa
90 Virginia governor
91 Clinton's canal
96 552, Roman style
97 Composed of champions
99 "—— perfumed sea": Poe
101 Sis's sibling
103 Capital of 42-Down
105 Edge a mirror
106 Protein acid
107 Pampas lasso
108 Voice a view
109 Passenger fees
110 Ex-rulers of Iran
111 Caught congers
112 Foul up
113 Four-star review
117 Lower-wall decor
119 Ben was one
120 Sunburn aftermath
121 Commercials
123 "L'Amore Dei —— Re"



Solutions to last week's puzzles appear on page 158.

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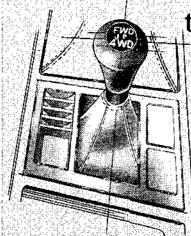
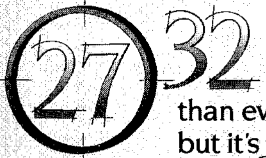
When you live where Santa Claus does, what you drive can make the difference between missing or making an important date. That's why, once again, St. Nick has given the Tercel 4WD Wagon his stamp of approval. Oh, there's the sleigh, but for year-round driving, he needs the rugged reliability of the Tercel.

Toyota's Tercel 4WD Wagon switches from front-wheel drive to four-wheel drive on command with just a flick of the lever. You don't even have to stop! Imagine, four-wheel drive *on command*; Santa can't even say that about his reindeer.



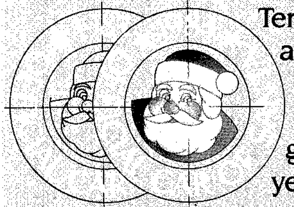
The Tercel gets you there through mud and snow and roads you may have thought were impossibly impassable. And it gets you there economically. This year the Tercel Wagon has more performance than ever before, but it's still fuel efficient. In fact, with ㉗ City MPG, 32 Highway MPG,* it's got the best fuel economy of *any* four-wheel drive vehicle in America.



No small 4WD wagon can match the Tercel's roominess. It seats five comfortably, and the roofline is raised for more headroom. Even with five adults there's lots of space for necessities like reindeer food in the carpeted cargo area. For even more room, fold down the split rear seat backs and you get up to 59.8 cubic feet of space.

OH WHAT A FEELING

An on-command, four-wheel drive wagon that's economical and roomy. And because the Tercel 4WD is a Toyota, you *know* it will be good all year long.



*Remember: Compare these estimates to the "EPA Estimated MPG" of other cars. You may get different mileage, depending on how fast you drive, weather conditions and trip length.

BUCKLE UP—IT'S A GOOD FEELING!

THE 1985 TERCEL 4WD WAGON. FOR THE SECOND YEAR IN A ROW, THE OFFICIAL CAR OF SANTA CLAUS.

SR5
REINDEER FOOD

HO HO HO!